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FOLK ARTS

OF THE TAMILS

A.N. PERUMAL

யாதும் ஊரே யாவரும் கேளிர்
INTERNATIONAL INSTITUTE OF TAMIL STUDIES

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FOREWARD

Dr. S. V. SUBRAMANIAN
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The Institute is publishing many books on the culture and arts of the Tamils. The main aim of the Institute is to inform the whole world about Tamil Culture, arts, literature, etc. Dr. A.N. Perumal, Associate Professor of this Institute has already done some work on the folk arts of the Tamils. A book on the Folk Arts of the Tamils was published in Tamil in December 1980. Now the book is out of print. Its English version entitled "Folk Arts of the Tamils" is coming out now. The Tamil original will be of use only to the Tamil knowing public and researchers. This English work will be very useful to everybody, especially lovers of culture and art.

We are always full of gratitude for our Chair-man, the Education Minister, Hon. C. Aranganayagam, who is the back bone of our Institute.

S. V. SUBRAMANIAN

PREFACE

Art is the happy offspring of the overflowing emotional faculties of man. The human disciplines such as dance, music and drama are the the aesthetic representations of the intuitive urges of the "unacknowledged legislators" of the destiny of mankind. They are the "emotions recollected in tranquility". Creations become artistic, as distinguished from mechanestic when they are the sponataneous outbursts of the visionaries, prophets of human life. Those art forms in which the live man sings and dances and weeps to his 'heartfulness', become the shaping forces of his wholesome life as well as the 'play' of his day-to-day existence.

Emotion is common to al! but its artistic representation is very rare, found only in a chosen few who are capable and talented to let out feelings copiously under certain systems which can appeal to the hearts of men. The changing time affect not only the worldly modes of man but that of arts also. What is in the beginning is only the root but now the developed forms are canopied with green foliage contused and bruised well and trimmed attractively to suit the taste of the people.

The developing stages of art may be noted in three forms as primitive art, folk-art and classical art. The free expression of man's emotions is found in primitive art which is forceful and mostly ferocious and fear inspiring. It is an uncontrolled and spontaneous expression ventilated without any stipulated rule or regulation. The swelled emotions burst out and they

find power pression in some forms of art. The aborigines and primitives give life to such arts in their seclusive abodes.

Folk-arts are milder and more refined than the wild and rough types of primitive arts. But an enquiring mind would find the embryo of every art in the emotional reactions and artistic styles of the primitives. The growth of mind and the changing conditions of life have brought forth modulations and refineness in art forms and in their mode of presentation. The source remains the same in most cases. Man fears the natural calamities like wild fire, thunder, valcano, whirl wind, eqidemics etc. In his unconscious desire, he tries to satisfy them through certain magico-rituals and to purify himself from his own sins by ablution.

Man invites troubles in mind by his hallucination of evil spirits and in order to propitiate them he conducts various ceremonies which are celebrated with magical rites. In such functions man resorts to different kinds of arts in his anxiety to escape from difficulties and troubles. Naturally in such situations his emotional reactions would not be normal and ordinary. The prevailing condition of the situations saturated with frightful thoughts and anxious insights would give way to arts with dreadful reactions. Such harsh treatments in the primitive arts are made mild in folk arts. Man earns more knowledge in passing time and makes his arts polished and pleasant. But the aims of the primitive arts remain intact with most of the folk arts. The educated and the civilized people want more developments and so ordain rules and regulations for art becomes classical and urbanized.

The rural population patronized folk arts in which it finds real life and vigour. The whole world allows them to live long in village to make the people live long in happiness. Tamilnadu is a reportory of folk arts. Every village is a nursery of such arts but different temples grow

different seedlings. Tiraupatiyamman temple patronizes Terukkuttu, reading of paratam etc whereas cutalaimatan temple feeds kaniyan Attam, Villuppattu etc. The temples of Murukaṉ invites Kāvaṭi Aṭṭam and the Māriyammaṉ temples needs karaka Aṭṭam. Everywhere art pleases the people and draws them to assemble in thousands.

Folk arts give pleasure for both the artists and the attendents. What the artists want to reveal would reach the people without fail. They are received with great appeal. The mutual understanding between the artist and the people is unquestionable and so the acceptance of the art is infallible. Nothing seems strange but everything appears artistic and attractive. Some of the imaginations are illusionary. Falsehood prevails and fantastic ideas leap but all are accepted with consious concordance. Anything grotesque and ludicrous in the folkarts is nothing to find fault with but something to be relished and enjoyed. There is nothing to curtail the free-play, of the folk-artist and there is nothing to prevent the free enjoyment of the folk audience. So everything is free and fair in the folk-arts. Real entertainment is the only criterion and real enjoyment is the only residuary value of the folk-arts.

Social and religious themes are categorical in classifying them into two which may further be subdivided according to their form and function. If any one of the arts wants to instruct the folks, their services are accepted with greater pleasure. The effect of instruction can be seen as it reverberates in many tounges. If not it has to be taken as thrown out into oblivion. Sometimes obscene elements occupy the scene of action which also would be accepted without any show of obnoxiousness.

Religion is given greater importance than anything else. The people ceremoniously conduct religious festivals and most of the folk-arts from part and parcel

of such functions. They fear to break the observances of religion for sake of anything else including their arts. The puranic and epic stories are respected and the characters in them are honoured as godsly. When those characters are exibited in folk-arts they would be allowed to maintain their divine status or else the artist would be taken to task by the people.

The artists are expected to observe strict penance before doing the performance. The people are traditional in considering the arts as something sacred and 'Polluted' persons should not perform them. Since most of the arts are to be performed in sanctifying ceremonies people might have thought that the arts should be dedicated with conscration. The religious belief of the people is the real cause of the sure survival of these folk-arts. In some temples there is no festival without kūttu or Villuppāṭṭu. Without temple festivals the people would not live with peace of mind. It would reveal their firm faith in religion. As long as such a faith continues in the mind of the people folk-arts are sure survive with all their glamour and glory.

The folk arts carry with these the culture of the people as they pass down from generation. They can serve ample materials for any anthropolegist to know about the cultural traits of the people. Moreover striking similarities are found between one set of people and another. It may open the doors for a proper knowledge to read out the facts regarding the solidarity of the human race as a whole. Facts concerning the faiths, beliefs customs, habits, practices and manners can be studied and compared with keen attention to understand the closeness of man's mind and the oneness of human feelings. The relationship between man and man may be observed. Because of various reasons, mostly outward, man has created barriers between him and his brothern which can be easily broken through a thorough study of folk lore in general and folk arts in particular.

The folks believe in the incorporation of divine power in human body. When festivals are conducted in temples some persons dance in trance as it some spirits have entered into their body and mind and certain actions to the wonder of the onlookers. They are reverenced as gods and humble obeisance is paid to them. The folks give great weight to any obiter dictum that passes through the mouth of the man in trance unmindful of the sillyness in it. Such beliefs are found in many places. Marked changes can be noted in such trance actions. Folk-dances have closes connections with such behaviours of the magicians are also to be considered in their relations with folk arts.

Man has created so many arts in correlation with natural happenings and seasonal changes. What he sees in nature he wants to imitate. When nature is bounteous in its yeild to man, he desires to be grateful to its mercy. He shows his gratitude to its mercy by performing various arts which represent the sweet relations betwen man and nature. They personify nature as the divine power that feeds man.

Man's mind is a bundle of contradictions and a mixture of good and evil. He has to meet both gay and woe in life. Actually he feels more and reveals less. The concealed sockets of his mind contain much more than what he really appears outwardly. The folk arts serve ample opportunities to let his inside out. An enquiring mind can learn a lot which would be of great use for the peaceful progress of humanity as a whole. Intensive research on folk arts has to be made throughout the world to arrive at valid conclusions which certainly would be of great help to mankind in solving many difficult problems which it is now facing with disparities of many kinds.

This book was written by me in Tamil and published by the International Institute of Tamil Studies in 1981 during the Fifth International conference Seminar of Tamil Studies held at Madurai. Scholars like Messers. Y. Bala-gangadhara Rao of Nagarjunasagar, Dr. Devendrakumar S. Hakari of Dharwad, Prasan Kumar Rath of Gunupur, Richard A. Frasca of California, M. Thancanamootoo of Mauritius, Jean Paul Poirier of Paris, Dr. W. K. Lele of Varanasi, Dr. K. C. Gaur of Allahabad, Dr. Asutosh Bhatt-acharya of Calcutta, Dr. Prodyot Ghosh of Malda and Dr. Jaroslav Vaceck of Czechoslovekia requested us to render this book in English to enable them to be acquinted with the folk-arts of the Tamils. Dr. S. V. Subramanian, Director of the International Institute of Tamil Studies, earnestly wished to satisfy the needs of the foreign scholars and so the Tamil book has been translated with certain minor changes for the uplightment. Thanks are due to Mr. S. Kannan who helped me in translating the book. Our chairman Mr. C. Aranganayagam, the Honourable Minister for Education, govt. of Tamilnadu encouraged this work and I acknowledge with thanks his earnest support. The owner of VEK Printers, Alandur, Mr. S. Vellaiappan expediated the printing work which is commendable. I acknowledge with thanks the help of Dr. (Mrs) Sasivalli who went through the proofs sincerely.

A. N. PERUMAL

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ART-AN INTRODUCTION

Human feeling of art

Human life is a mixture of pleasure and sorrows. It is mind that feels and experience them. Many feelings emanate from human mind. Sequel to his feeling man tends to perform varied action, pregnant with good and evil results. Being desirous to do good things man tends to perform stupendous deeds appreciated by others. Every man desires to prove his natural talents in him. His keen mind sprouts artistic impetus. When a man performs a rare and splendid act which spurred by his goodness he does with exquisite beauty and artistry to be appreciated by others. Artistic appreciation of man stirs him to perfection in artistry. Art progresses owing to artistic experience of the artist and counoisseurs of art.

Feelings stir impetus. Such impetus is borne out by external acts. Poet who witnesses a natural scenery portrays it artistically. A dancer breaks into exquisite dance; a musician to splendid music. Human mind stirred up by various instinct in him brings out variegated arts and charms of the external world. Arts created, differ owing to variance of arts, but

remains the same in the final culmination. We call this as sense of artistry.

Man being the unique creation of nature is essentially different from other forms of lives. Yet, fundamentally remains the same so far as his basic feelings are concerned· Gathering of food for his living, mating with his spouse for reproduction purposes, and displaying physical prowess to safeguard self, are the common trails of all species of life. Possessing these inherent qualities man with his unique power of thinking, has progressed by his ability to think and get or march ahead of all the denizens of the earth. His intellect has helped him to appreciate, improve and control his feelings. He possessed ability to regulate feelings. What his external senses witness, he is able to look at as pieces of art and absorb internally is unique to man's prowess. We may regard that this sense of art dates backs to the creation of man with his intellect.

Experience is supreme factor to discipline the human mind. One learns more through accrued experience than observations by others. From time immemorial human mind continues to develop and shape up things. Man's power of imagination paved way to the acquisition of his power of knowledge. But as regards to natural feeling he remains the same and it is assured he maintains it for ever. Progress in times with ever expanding influence of knowledge has a great impact on the external feelings of mankind.

Feeling of love is instinctive in man. It can not be brushed aside or obviated. But it could be controlled and disciplined. There are revolutionary differences between primitive stock of man and modern man of current century. Modes of

changing times and acquistition and development of knowledge have contributed to such surprising differences. Society regulates and controls feelings of man. Artistic feeling too is naturally subject to this process.

Primitive man reacted with impulsive and his explosive dictates of mind. This situation was accepted because of his situation and his accrued knowledge of the time. Out bursts of natural emotion is the prime energy ending to generation of primitive arts.

These would have been regulated and expanded to various processes in the later times. These arts would have changed to meet the ever changing mind and fancy of the persons desiring for enjoyment.

The basic arts born out of man's natural artistic feeling underwent many changes under the influence of changing times, experience and intelligence and reached the stage of giving pleasure to mankind. Some arts vary in structure and mode of expression from primitive arts and they are the prime factors for the development of different arts. (music, dance and drama) The realm of poetry has expanded to various divisions differing in structure and expression thus testifying to the length and breadth and depth of literature.

Emergence of arts

Man is naturally susceptible to artistic feelings. Different of arts have emanated depicting man's happpiness and sorrow. Sportive feeling is contributory for the development of art. Fear has given room to imagination and hopes and as a result many arts have emerged. Having converged his feeling relating to nature man has created some arts. These arts

have flourished greatly through his intelligence. Interest and appreciation extended by the audience encouraged artist to express his talents proudly. Arts born out of feeling, grow on interest, expand in dimension and attains maturity through passage of time and attains the exulting stage of enriched culture.

Folk-Arts

Arts which entice lay man with the repository of realistic feeling born out of man's natural life, may be broadly termed as Folk-arts. During primitive period man's relationship with nature was closely knitted. Wherever opportunities presented themselves he moved there and did a lot for the betterment of his living conditions. He created some arts just to please self, There were no rules and regulations for his enjoyment There was no competition or conflict. As population was nascent man could create arts according to his ability. Artist wedded to art derived pleasure for himself and amused others. Art lives to please and pleases to live.

Man's realistic feelings make folk-arts as their channels, folk-arts project the man, permeated with happiness, sorrow, anger and courage. They depict another form of living. They can clearly make inward feeling a flash.

They are absorbed in the form of realistic feelings and they are deeply rooted into unblemished people's mind. Changing times and grotesque civilization could not fade out the folk arts from the people who are happily relishing them. Folks consider folk-arts as part of their life. Even when they are confronted with grotesque civilization folk

arts still survive. The greatness of folk-arts realised can be from the fact that they have withstood the test of time. Though, some arts seem to have disappeared, still live in other forms.

Development stages of arts

Development stages of arts may be classified in three forms as Primitive art Folk-art, and Classical art. Though they are basically interlinked they differ in practice. All arts have similar characteristics to stir emotion and pleasure. But they are different in expression and aim. Development of knowledge creates rules and regulations. Rules change expression.

Sociology defines the structure of society that differs from place to place and time to time. Anthropology avers of development of human mind. Chance of natural surroundings can be noted in Geography. All these have influencing forces on the social structure of man. World of arts has been subjected to come under the influence of these forces. These influencing forces account for the difference in primitive human's presentation of art. Manipurai dance portrays the natural surrouuding of the place. The dance has earned the praise of many scholars.

The mountainous region Manipur is the frequent haunting of place of whirlwind. The upper parts of the trees would start whirling when the wind blows. Sometimes the trees would be uprooted. These incidents have deeply inprinted on man's mind and gets transformed in their dance. At initial stage the dancer would rotate the upper parts of his body fast and stretched his hands intermittently. Finally he would come down flatly. We can visualise the terrain and the surroundings of the intertwined place. There are some

dances during paddy harvest seasons. These dances dipict before our eyes the dance of the full grown paddy.

Naturally man has a liking for beauty in any forms. It should have been an instructive power on him to create arts. The aborigines Lambadi desire to wear colourful garments. They beautify their garments luxuriantly with ornamental stones, cowries, glass pieces, ivory metal ornaments etc., They seem to be desirous and trained in arts of music and dance from olden days. Culture and Arts of Kadar of Anaimali have been closely knitted with the natural surronndings of Kurunji terrain.

Some evidences reveal that Thodas of Nilgiris are deeply interested in art and beauty. Their artistic feeling can be found in the terracotta figure of a girl. The girl is seated. Her one hand is on the head and the other is expressing something. It signifies that she beautifies herself It may be noted that the figure belongs to first century A.D. The figure bears testimony to her society which definitely has a liking for beauty. Still these aborigines are deeply engaged in arts still.

Aborigines have intelligence to project man's feelings and thoughts Bhilars (Aborigines) attach sanctity on the figure of man riding on a horse. They trust that man's spirit after death goes to the eternal world in the above form. If a comparison is made between the insignia discovered at Harappa and the incident in Periapuranam mentioning Cheraman Perumal Nayanar who went to the eternal world on the horse along with Sundaramoorthi Nayanar, we can infer certain facts. We should consider the sanctity of Ayyanar's statue with horse riding posture. The statue of a soldier riding on a horse is

looked with respect at Rajasthan. Bhilar's funeral is performed before the horse. The four Vedas aver the sacredness of the horse journey. From time immemorial man wanted to instill the belief that the spirit, after the death goes to the eternal world on horse-back. The belief was transformed in the figure of the soldier on horse back. In support of the above belief some hearsay have spread among the aborigines. Through them we can perceive imagination has penetrated into the art.

It may be understood that there was a custom among the aborigines to think the of the dead several times and bury them again and again. Information says during annual celebrations they took out the bones of the dead bodies from the burial ground and reburried them. In a cycle of every five or ten years would perpetuate the memory of dead. Still the procedure is found among aborigines dwelling at Attappadi mountains in Kerala, Nagar in Assam, Katnapar and Bonda in Orrissa.

Primitives of South India-Thothavar, Kadar, Karumbar, Erular, Malasar, Muduvan, Kanikkaran Senju, Lambadi, Chorar, Kondar, Koyar - might have contributed to the primtive arts. This conclusion would hover upon us if we look at their garments, musical instruments, materials for religious ceremonies, magic dames, Cosmetics for dance etc.

Their involvement in art can be clearly understood if we observe their ornaments and musical instruments preserved at museums. They had followed a custom of sending bad spirits into the figure of man made up of wood. They would have conducted artistic performances at magic rituals. The artistic instinct of aborigines should have been franzied and intense. They might have given vent to the artistic passion unmindful of war. They would take one from nature's deeds

as model for their arts. Some arts might have evolved from people's knowledge with narrow periphery and some might have meant to act as fear reliever. Development of knowledge borne over passing time would have raised to the stage of folk-arts. There would have been no changes at the basic feeling. But changes could be found in expression.

Later, arts began to develop. Enriched arts born out of intelligence were patronized by the people. Artists are interested in showing their involvement in the forms of arts and displayed their expression of the stages. Simple and easy folk arts made themselves to be hard and deep.

As folk arts are taken out of the feelings of mankind these have got special characteristics to make all persons to get involved in them. They were in effect public property giving pleasure to to the participants. Those who had knowledge of art could keep the folk-arts under their fold. They have been living greatly in villages without getting any damage from the impact of civilization.

Folk-arts of to-day

If folk-arts are still in existence, it is because of the folk-people who patronize them. To the folks the folkarts have divinity in them. Folk people with religious mind are happy to make them close to religious ceremony. There is deep faith in Tirunelveli and Kanniya Kumari that the Amman Kodai Vizha cannot culminate without Villuppattu. Particular art should be performed for particular God on particular occasion and such artistic performance can not be ignored. It bears testimony to prove that civilization can not easily dislodge people's faith. Some arts are seen as performances to the Gods to evoke response to the prayers. People have

ritually performed 'Meenahshi Kalyanam' and 'Seetha Kalyanam', Valli Thirumanam for child birth. Likewise they enacted the drama 'Viradaparuvam' for bringing rain.

Besides the religious aspect people have also performed them for enjoyment and pleasure. They have power to simply attract uninitiated towards them. They enjoy the taste and derive pleasure from such folk-arts.

It may be seen that people in urban areas too have proclivity to enjoy the folk-arts. At present no body ever wants the arts to diminish or vanish. There is an awakening among the people all over the world to cherish and develop the folkarts. Folkarts were apathetically neglected by the civilized world only to come back to limelight and glory.

The state evinces interest in not allowing the folkarts to diminish in its existence as they have been portraying people's enriched culture. It invites them to play in the city auditorium and appeals the civilized people to patronize them. It invites forlorn folkartists and significantly honours them with the title 'Kalaimamani'. Tamil Nadu State has been appreciative and renders service to art. Folk artists have danced joyfully. Tiredness has disappeared and brightness has settled on their faces. They have started to walk majestically. On behalf of the Tamil Nadu State the Tamil-Nadu Eyal Isai Nataka Manram, and Museum and the Tamil Nadu Public Relation and Information Department have done good service to the development of folkarts.

Folkarts have been given a higher place on research side also. In the past, foreign scholars had undertaken study tours from one place to another to do research on folk-

arts. Now some research scholars of Tamil Nadu have been immersed in research on arts in full swing. Tamil University has given special place to the folkarts. Many Colleges provide fecility for pursuing studies in folkarts as optional subject. International Institute of Tamil Studies has tkaen special effort for the uplift of folkarts. Folkarts get development and encouragement through the medium of Cinema also. Some of the directors have come forward to set apart some scenes to project the grandeur of folkarts to the world. The world of Journalism has also done appreciable service to promote the folkarts.

'Tamil Arasu' the government fortnightly journal has taken the credit in promoting the folkarts. From this it is evident that the folkarts have acquired world-wide recognition both in the hands of the government and the people.

The aim of Folkarts

Tamil Nadu is the centre of some varieties of folkarts. Advent of varieties of arts have brought the country under their reign. They are used as a laboratory for mankind. As the reservoir of culture folkarts lucidly express people's religious feeling, social life, faiths, customs, and relationship forms of feeling. They tell us how to remove fear. We should know why man has staged conglamoration of arts. It should be studied how far man's life is influenced by the admixture of some conglomoration of cultures. Lucid expression of changes in cultures lead to research to synthesis of the same; It can be understood how far the folkarts have helped to integrate the thoughts of mankind. If we know fully and realistically of some concepts we should know the aim of arts. If we know the advent and concept of arts then we can understand the aim of arts.

It is to be understood how were people's status, knowledge and mind during the development of arts. They might have created some arts with different aims with the mind of religious influence closely blended with nature. We can try to find to which extent, circumstances and opportunities had helped man to immerse himself in arts. He might have given shape to the arts with his imaginative power and knowledge. The aim of art changes according to it.

It would be proper to say that the arts are being built on the foundation of happiness. The aim of arts can be enlarged through religious feeling, prevention of desease and drive away evil forces indicating potentiality, increasing strength and hobby.

Arts might have been evolved in accordance with the appreciation and enjoyment of festivals. Man has created some arts incorporating within music and dance to evoke recognition.

When man lived as many divisional groups differing in emotion, speculation, concept, social life and culture the mellifluous expression of his desire would have ascended and transformed into many arts. He might have tried to express seasonal changes imbibe strengthen faith, instil goodness, regulate life, social feeling. sustain traditional culture through arts. Retribution and hostility have naturally blended with man. Different clans have existed through conflict and contrary to one another. It is natural that under these circumstances man wanted to show his great strength. Some art should have come of this urge in man.

Some artist might have desired to dipict human relationship on the foundation of love. They should have instilled modesty and good conduct embedded in man. Arts should also have inculcated the feeling in mankind. Aim of instru-

ction given by arts should have been based on restraint and not on outward expression. Good arts have didactic elements in them.

So far as Tamil Nadu is concerned most of the arts have inculcated religious fervour. Embracing the past and the present, folkarts have borne out religious truths, without placing themselves under the influence of any mechanical energy. Aim of art depends upon the natural feelings of mind. Standing on the religious plane folkarts do not fumble to strengthen the things which are beyond our knowledge. Those who stand on the plane of knowledge think of their concepts as meaningless.

Research scholars hold that Dravidian civilization came prior to Aryan civilization. Dravidian stock had the tendency to keep their old customs under their protective care. Nevertheless their customs undergone some changes owing to the impact with the civilization of today. Their tendency to conserve the old customs have been found in their artistic creations. For years together the aim of the most of the art have not changed. Folk people in some places of Tamil Nadu adopted the same procedure as the people of olden days did to bring rain. (dancing, enacting kuthu)

Art of dance and art of music have been in fine shape for many years. Particular division of people have showed their ability in them. During Sangam period there was Panar for art of music and Kuttar for art of kuttu. Today Kanikarar and Kambalathu Naikar have taken rights for Kaniyan Attam and Devarattam respectively. People consider that there is an individual potentiality with them. They consider it sacred to indulge in artistic performances after undertaking some observances. It is understood that there was a concept that sacred to indulgence in arts must be insisted, They should have believed to perform many great deeds through these arts. This form of speculation would have arrived from the unison of unseen forces with arts. The aim of some arts can be deducted from this. Some folkarts have emanated from the foundation of sacredness.

CLASSIFICATION

Method of Classification

There is a possibility for hitting at some truths, if we delve deep into divisional groups with blended relative things. It is proper to be divided by united groups. But there should be differences. It is not necessary to divide things without any difference. It might be possible for two things entangled in two divisions while classification being done. This entanglement could be overcome by amalgamation of things with the division having a number of groups. It would be incorrect to classify division of materials and division of actions in a mixed proportion. Some materials under classification may not come under any specific section but exist separately. In as much as possible we would try to find concordanceamong them. If it is not so it is to be classified under a separate group.

Classification of Folkarts

Arts are classified into sixty four divisions by great literary works. Folk forms of music, dance and drama are considered to

be folkarts. Art, architecture, sculpture could be found in folk side also. Beautiful drawings depicting Ithikasas and Puranic stories could be found on murals of the temple and house, Drawings depicting Sita's wedding, Draupathi Suyamvaram, Ramar Mudisudal (Crowning), Death of Vali, scene of poisonous pond, dames taking bath in lotus pond, a hunter shooting the tiger etc., are found on the walls of many temples. Drawings depicting social functions, activities in the village could be found. They bear ample testimony for the folk people's involvement in the art of drawing.

Sculptures carved out in stone, suthai and earth could be found in village temples. The grandeur of craftsmanship on wood could be traced on doors, ventilators, cross beam, pillars, celings etc.

Figures of Gods, flowers living organisams could be found in clustered and chiselled forms. They have engraved the figures in the vessels made up of earth. It leads us to think of the differences found from place to place in the statues of horses at Iyyanar temple, statues of Eyakki, Sudalai Madan and Marriamman. These all have helped us to understand the folk people's knowledge of arts.

Folk people have exhibited their ability in architecture also. It could be noted from the construction of temples and houses. If we want to understand the full structure of their artistic ability we should visit many places. Every art beacons to do research.

Some sorts of geometrical drawings (kolams) could be seen on the courtryard of the houses and also on the walls. They have also indicated the artistic ability.

Folkarts in Tamil Nadu may be classified. They are interlinked to be approched.

Even though Tamil Nadu is divided into many districts they are related with one another in the aspect of art. The structure of art is different due to distance of place. As a result of the castes and religious divisions deeply rooted in society, changes have taken place in people's customs, faith and culture. Primitives have been living in Tamil Nadu. Their way of living has been entirely different. They have many cleans. So also their arts have differed. Taking all this into consideration we could classify the folk-arts of Tamil Nadu. Concordence can be noted in the arts of Tamils in the aspect of basic feeling and important aim. With the support of this we can put all arts under one banner and classify them in accordance with the unity and difference.

With passage of time and merger of foreign culture there has come changes in Tamil Nadu. It is better to classify with the support of folk-arts of Tamil Nadu.

Di-Classification

We can classify in accordance with the involvement of a number of artists. The art created by one person is called individuals art and the art created for several numbers beyond one is called group art. Peacock dance, Poykkal Kuthirai Attam, Karadi Attam (Bear dance) story telling through music, Nondi Nadakam—these all have come under the embrace of individuals art. Villupattu, Devarattam, Nattar Nadakam (Therukuttu), Udukadipattu, Burning of Kamandi, Aali Attam, Kaniyan Attam—these all have come under the banner of group arts. Sometimes Karaga Attam, Kavadi dance are performed under banner of individuals art and group arts. Men and women dance together during

Dumy Horse Dance. One man would dance according to music. It is defective to classify it under the banner of individuals art.

Seeing the participation of men and women in performing arts we can classify them into arts for men and arts for women. It may called arts for two genders when we see both of them jointly perform the art. Kavadi, Kaduvai Attam, Deva dance, Udukadi Pattu - these all come under the banner of the the arts for men. Karakam, Kummi, Kuravai, Thyaradital t(beating chest) these all come under the banner of the arts for men. We can rarely see a man performing Karakam dance. Therukuttu, Kuravanji, Pallu-these all come under the name of the arts for genders. Eventhough Kaniyan Attam is performed by men it is called the art for women. Because the man-performer is in the guise of woman. During past Villupattu was performed by men only. Now both genders have been performing the art. Even Kolattam is performed by women only. It can be seen in some places that it is performed by man also. In some places it is performed by both the spices.

Keeping in mind time, circumstance, aim we may classify the arts into Society based arts and Religion based arts. Some persons have come out with another art called arts for war. Man's revolutionary feeling should have risen from the basement of society. Ups and downs in social life and differences in status are the inciting factors for revolution. It has no existence without social life. Art for revolutionary feeling should have born out of social complications. Keeping them in mind it would be better to blend the art for revolutionary feeling with the art for social consiousness. We accept this concept and group folk-arts under the name of society and religion.

Kapila Vassayan has classified the folk arts in the following way ;

i) Dance for hunting or Dummy animal
ii) Fertile dance, Magic dance, vow dance
iii) Occupational dances
iv) Seasonal dances
v) Ithikasa dances, Dance cum Dramas
vi) Dance for worship
vii) Traditional dance cum dramas.

As far as dance is concerned these divisions are apt to only a certain extent. It is not apt to disassociate hunting from other occupation. The second and sixth division are closely linked with each other. It is difficult to distinguish the fifth and seventh division. One division is suitable for another. It is difficult too to classify the arts. But we could try to do to the maximum extent.

Social arts

People living under one society have created some arts to portray their way of real social life and conduced to explain natural surroundings and seasons of their place. Some of them are society-based arts.

Birth, marriage and death are considered important in man's social life. Puberty stage is considered important in woman's life. These stages of life are celebrated in the form of some arts. These may be called as arts mentioning the stages of man's life. Man has to work to earn food, cloth and shelter. The fruitfulness of his work could be seen in the celebration of his happiness. Many arts are performed during those celebrations. They are related with work. It may be called occupational arts.

It is nature that man with belligerency desires to prove his potentiality in combat. Man had lived depending on the strength of his body. In course of time man through his intelligence produced many war weapons. They received proper training in handling the war weapons. Relating the training some arts have emanated. They provide satisfaction and surprise to those with revolutionary feeling write dimirative stage. They remain conscious and impulsive. The invite the arts for valour. They are called the arts of war.

Man desire to reconstruct the structure of the society. He wants to put his society on a higher stage. Individual man's characteristics have many differences. These differences are to be nelgected and we all should be improved of the unity in society is tightened up. We should follow the way accepted as good by all. Otherwise our society will be detriorated.

He considers social reformation is more important and he tries various methods for it. Arts are also utilised for reformation. Consciousness of social reformation is injected during the performance of various types of arts. Some arts are performed on these lines. They maybe called social reformation arts.

Individual arts and folk arts are found to be close as Tamil people have injected the concept of social upliftment.

Arts of Religion

Man's life is pregnant with disorder and disaster. Death is the unavoidable incident and inevitable too. Fear consciousness shake man's mind. Human energy will not control natural happenings. Man's inability to control the happenings leads to think of the power superior

to him. He has faith in the power to protect him from great dangers. All natural happenings are controlled by it. He wants to call it God's power.

As knowledge grew some new concepts were born. He thought his bad deeds were the cause for the disastrious natural happenings. He built benevolent trusts to control and prevent the bad and to protect the good. In due course they were converted into religions principles. Some scholars put what they got from wisdom in the name of doctrines of life. They were responsible for the emergence of many religious doctrines. Followers of our form of principle or dogma have joined together and called themselves to be the followers of a particular religion.

Gods are created in image forms. God's imagination are created according to man's imagination and craft Fearful natural happenings, five elements of nature and natural scenery have influenced the forms into man's imaginative power. Respecting, himself very high man creates his images. According to different feelings images of the God are conceived and created. Images are created to instigate fear consciousness. Similarity of nature is mixed with them. Many festivals are celebrated to please the Gods. Emotional surge is cause for celebrating such festivals. To explain in short, man celebrates religious festivals to establish religious concepts to please God and protect himself from great dangers. These religious festivals are pregnant with artistic performances. They are celebrated to stress the religious faith and keeping it up faithfully undiminished.

During Navarathiri festival 'Magar Nonbu' is performed in Tanjore areas. Exhibition of dolls are seen in houses during the festival time. Women make their children to play

different roles. The children would have been trained to play their respective roles. Injection of artistic feeling during childhood days would get them support for their later development. There is a Magar Nonbu Chavadi in Tanjore region where children from many houses would gether and perform the programme. Vows of Dasis are also done in the name of artistic performance in Tanjore region. During 'Attakkodi Festival' Dasis would gather and enact the Kuravanji dramas keeping them in mind as a vow. These performances are conducted differing from characteristics of folk art.

Fore casting

Some arts are going strong in the name of prediction in Tamil Nadu. These are combined with religion-based arts as they follow Godly feeling. During the sojourn of Supreme energy in the human body he can predict the future. Whether the prediction is correct or wrong the rural people go to them.

It can be seen Kudukuduppaikarau going from house to house get things after divining the future.

Some artistic feeling have evoked from some body who is divining future with the accompaniment of music and dance. 'Erapaadikal', of a group would say prediction at night time with the accompaniment of song. They would get either money or things the next day. They are found to be experts in knowing the temperament of people. They know astrology, and Chittu work. In some places they are called and Konankikal (clowns). They still seem to be aborigines.

Glossary of Classification

It is fitting to see that the folkarts differed from society based arts. They are subjected to many separate divisions,

The subject of folk arts of Tamils is to be traced and elicidated in a separate manner. Some arts are at collapsible stage. Under the active influence of the rural people the folk arts have developed and progressed. We can see them clearly by subjecting them under classification.

Arts based on Society

Society of Tamils has mentioned to conserve and foster the culture of the ancient times. The ancient li erature has borne eloqnent testimony that Tamils had lived as the citizen with characteristics of nature. Some external differences may be traced in the society. These differences had bearing on Geographical locations. Different types of work were performed by them. They would have visited the nation's ups and downs in the economic activities and llfe of people. They had collectively cherisbed the arts.

Music, dance and drama were glorified according to time. Arts performed in public should have been the common folk arts. It could be understood that Kuravai-kuttu, Thunangaikuttu, Malladal Achiyarkuravai, Kunrak-kuravai, songs like Varippadalkal, Mugavaipattu, Ermangalam, dramas like Valacarithai Nadakam, Vallikkuttu would have been performed. Eleven dances similar to Kodu Kotti, Pandurangam, Kudaikuttu Padiyadal were glorified. We can understand the Tamils continued love of arts. Panar, Porunar, Kuttar, Viraliar were given rewards and glorified by performing many artistic performances with their group.

We could learn from Silapathikaram that the Cakkai-kuttu were glorified in Chera Kingdom. Naturally after undergoing some changes Kudiyattam, Katakali in Kerala are performed with modifications. Informatory notes relating to Cakkaikuttu are found in Chola's inscriptions

After reaching the rural people Chakkaikuttu was cherished by the temple artists and now they have become the glorified art of the Kerala artists.

Tamil Nadu has been the living place of many arts till date. Arts have been given an important place in the life of Tamils. Historically Tamils having glorified arts clearly propound their glorified culture. Arts have developed having combined them with the social life of Tamils. Not withstanding religion based arts that have sprung up with Tamils in plenty there have not flourished any without relation with society. They have encompassed house to house, from species to species, from country to country. They are absorbingly utilised to enjoy human life to a maximum extent. They are witnessed to be glorified in rural areas. Many arts are performed on the foundation of the stages of human life, work, energy and social welfare. They are not devoid of religious consciousness. Considering the important aim, social based arts have to entertain people conclusively.

The Stages of Human Life

Birth, marriage and death are considered important in human life. Attainment of puberty in woman's life is highly respected.

Stories and concepts circulated about God. Causes are adduced to natural happenings. Destroying fire, upsurging sea, blowing wind, loud crash of thunder bricking snake - these were considered as the power of death. Arts and the arts created to establish the religious principle performed at these festivals - may be called religion - based arts. Religion-based arts are performed at the village side. Laymen wiht

fear consciousness have developed these arts with great respect. Religion based arts can be classified into many divisions.

Arts of Worshipping

Many folk arts are performed in favour of God worshipping Mostly these arts are performed during the celebration of festival time. Particular goods have been attributed to particular arts. Mostly all the realigion-based arts are performed for God worshipping. Some intrinsic divisions are also found among them. These arts are performed at the function of the village and in the path leading to the temple. After great strains man creates these arts. Their aim is to get god's grace. He undergoes fasting before performing these arts.

Religion - based arts can be found in three forms, - Man, animal,and demon. These arts are performed with the accompaniment of musical instruments and dances. As artist wants to display his calibre through these arts they have developed day by day. They should have been simple at the beginning in in the primitive stage.

Arts performed to give importance to man's image come under the arts of human image. Arts performed for evoking the favour by living things is called. Arts of living things. Arts performed for evoking the favour by demons is called Arts of demon.

These arts accord more importance to dance. Music is blended with them. Different kinds of musical instruments are played for different kinds of dances. Dances are performed incorporating many changes in them. The artists with their artistic ability make the audience to keep up

their faith in God. The grandeur of these arts are found in taking the audience and the artists to merge with the faith in God. Worship of arts is venerated in the villages of Tamil Nadu.

Theivameral

Man's ability is the prime factor of performing arts. The entrance of Supreme spirit into the human body is called 'Theivameral'. The dances are performed in village temples. If Man dances under the influence of supreme energy he is not considered as man by his fellow beings. Instead they consider their venerable God dances before them. They call the dance 'Samiyadial'. They call the man who dances with the grace of Goddess 'Ammankondadi. They respect the man even after being stripped of the supreme spirit. It is to be thought whether these dances are to be blended with the art.

Dances are performed in accordance with different forms of Gods having different stories. Dances emit and feed artistic feeling. We can see the proper structure of the dance when we see the 'Samiyadikal' dance with weapons of Gods who take possession of them. Our sight has to relish for it. Eventhough people are able to change the God Consciousness they could not keep mum just to appreciate the artistic feeling in them. These arts offer pleasure to man and give feast to his artistic feeling. It is not incorrect to blend with Arts of Theivameral.

Removal of disease

It is natural for man to come and suffer under the grip of disease. He may de psychologically or physically afiected. Man desires to be free from disease. Sometimes he had suffered a lot. He was not able to know why disease occured. He thought it was due to God's reaction. By

prayers he believed that he could free himself from sufferings. He prayed Him to assuage His anger and then cure his disease. Prayer is adumberated through some arts.

Mostly man dreaded for contagious diseases and influence of evil forces. He considered them beyond his medicinal power and so he sought for God's compassion. He names contagious disease 'small pox' 'Ammaivilaiyattu'. He believed Goddess anger sowed evil seeds into human body and made him suffer. He considered spirits of dead disturbed living persons. He sought for magic arts to get out of the clutches of evil forces. Arts of removing disease could be found in two forms. (1) Arts of preventing diseases. (2) Arts of removing diease that is in existence. Fear consciousness has been the contributing factor of above mentioned arts. These arts are performed behind the curtain. Those who got proper training have rights to do. These are performed with various regulations. It seems Mantras are intense. These arts seemed to instigate fear-consiciousness in man.

Explanation Primitive Arts

Primitiveness means earliest times. Arts of the earliest times may be called primitive arts. It is the custom of folk people to workship multiple Gods. Every God has separate stories. It is the custom of some clans io salute forefathers. History of forefathers are explained in the festivals conducted for them and it is liked by the present generation too. People want to know the stories from Itikasa through arts. These primitive explanation is given through arts.

They are familiar to people who see them through many ways for many times. They never tired of seeing them again and again. People desire to see the familiar olden days

stories in new form and style through the creation of many arts. There are so many arts with Tamils.

Artists have adopted new techniques to explain primitiveness. These novelties are appreciated by people. Folk people have derived immeasurable joy to get to know things in new form.

We can understand through them that even though they go after old things they do not hate or object the brightness in new things People's mind does not give room to the information of olden times which have varied in the form of novelty. So the artists who perform the explanation of primitive arts are very careful in conveying the information of olden times.

Division in arts of worship would come under this catagory. Definition of primitive arts is the prime factor and so thess arts are separated. People at any rate do not neglect these arts. But they entertain thee, They got to be explained to attract lay men. They evoke great interest and appreciation from them. Folk people entertain them with happiness but they do not delve deep into artistic information for research purposes. They enjoy them with great confidence without any botheration for any research. Historical primitive arts are cherished by rural people because the pare eager to know the past history, of great faith, of sacred concept of the God's story, of taste for music, of proud acceptance of simple arts.

They do not neglect novelty. They do not want to set aside the arts even if the artist adopts the procedure of the olden times in explaining them. The are necessiated to see that any damage is not done to them. As God is accepted

superior to man they entertain incredible explanatory informatino as found in stories. These primitively explanatory stories are considered important in Tamil Nadu.

Vows

Some vows are made to get good thing and the process of thinking should be translated into action. Some artistic performances were done during the period of vow. They were woven by following the traditional method. As they stand for God's grace they are combined with religion.

Vow of Silambukkazhi is found in Tamil literatures. It Could not be understood whether artistic performances are pointed out in them. It was custom among the women of southern part of Tamil Nabu that they had worn gold jewels by extending the lower portion of the ear. Before wearing the jewels they used lead to enlarge the earlobe freely. Woman would wear gold jewels wheu the attained puberty. This is called Kunukku Kazhattum Nonbu (vow for removal of lead) Some artistic performances are done by women. This custom is not in vogue nowa days.

The stages of life have been glorified by people with different forms of art. After birth it is found among some viiiage people that they collectively voice joyfully to celebrate it. They greet the parents of the child with song. In some corner of the house it can be seen that women bless the child to enjoy a glorious future.

Lullaby

It is a custom among women to sing in many ways when the child is lying in cradle. The first day would be celebrated as family festival day when the eradle is arranged. The village women would gather at the place and make it swing

to the accompaniment of songs. Then the mother would swing the cradle with singing lullaby songs. Melodious songs can be heard at that time. It is universal concept that the good fortune of child is best of all opulence. Such of those who have not begotter any child would pray god. Happiness would reigon when child is born. A song can be heard when a girl puts her child to sleep into cradle that was given birth after under going severe penance and benevolent vows,

'கண்ணுமணி பொன்னுமணி கந்தருடைய வேலுமணி
வேலுமணி வேணுமென்று வெகுநாள் தவசிருந்தேன்
ஆத்து மணல் குவித்துவைத்து அருந்தவசு செய்கையிலே
மைந்தனில்லை என்று சொல்லி வேலவர் மடிப்பிச்சை தந்தாரோ
ஆத்து மணலில் அருந்தவசு செய்கையிலே
பாத்திருந்த பரமசிவன் பாலகனைத் தந்தாரோ'

The song is sung with great reverence. The child is given full attention, care and nourishment as it was delivered after a great ordeal and penance.

Another mother swings cradle. The child is crying. The mother takes great trouble to stop the crying. So she sings according to the situation.

She does not care whether the child understands the song or not.

'ஆராரோ! ஆரிராரோ! உன்னை அடித்தது ஆரிராரோ
அடித்தாரைச் சொல்லியழு—என் கண்ணே
ஆக்கினைகள் செய்திடுவோம் !
தொட்டாரைச் சொல்லியழு—என் கண்ணே
தோள்விலங்கு போட்டிடுவோம் !
அம்மா அடித்தாளோ அமுதூட்டும் கையாலே
பாட்டி அடித்தாளோ பாலூட்டும் கையாலே

அண்ணன் அடித்தானோ அணைத் தெடுக்கும் கையாலே

அத்தை அடித்தாளோ அதலிப்பூ செண்டாலே'

Thus the song goes on. It can be noted from the song the flow of outward expression of emotions. Knowingly or unknowingly words have been woven into cogent form. According to emotions the meaning enriches the sweetness. Folk songs have been glorified as their formation is pregnant with naturality.

There are songs which exemplify the child as king, God and illustrious great man. All mothers wish their children to have successful glorified life. Happiness could be found in bubbling flow of song which possesses unblemished love and abandant affection. Mentioning all sweet things under the canopy of the world the heart of mother wishes her child all the glorious future.

'என் கண்ணே மணியே கருத்துள்ள கண்மணியே

பொன்னே மயிலே என் கட்டிக் கரும்பே

தேனே பாலே என் திகட்டாக் கனியே

மானே மதியே என் மரிக் கொழுந்தே

குத்து விளக்கே என் கோபுரமே நீயுறங்கு

Every word has been spun out of love. These are immortal evidences to mother's heart of love which finds happiness to weave song extensively whatever great thing that flashes in her mind.

The mother desires to establish her individual right for her child by mentioning 'my' off and on.

Mother's love is immeasurable. She takes much interest in her child's welfare and pleasure without minding the destruction either to her life or her materials. She indicates in lullaby.

'பாலும் அடுப்பதிலே பாலகனும் தொட்டிலிலே
பால்பொங்கிப் போனாலும் பாலகனை அழவிடுவேனோ
சோறும் அடுப்பதிலே சோழராசன் தொட்டிலிலே
சோறு பொங்கிப் போனாலும் சோழராசனை அழவிடுவேனோ'

The condition of her mind can be deduced from her songs. Lullaby helps to put the child in the grip of love.

A mother puts her child to sleep by dipicting the fertile land of Madurai in her lullaby.

வைகை வளநாடு வடக்கிருக்கும் சோணாடு
சேரநாடு பார்க்க வந்த என் சொகுசான பசுங்கிளியே
பசுங்கிளியை யாரடுச்சா, யாரடுச்சா நீயழுக !

She fondles the child to stop its crying. She thinks of her brother (child's uncle) during her fondling. Her imagination generates a lullaby.

'வெள்ளி ஒளியோ மேகத்து மின்னொளியோ
தங்க ஒளியோ தாய்மாமன் பொட்டொளியோ
பிச்சிச் சரமோ பின்னலோடும் பூச்சரமோ
முல்லை யரும்போ வாசமுள்ள மரிக்கொழுந்தோ
அல்லி மகனோ என் அண்ணனுக்கு ஆசை மருமகனோ
கொம்புக் கிளியோ கோதுபடாச் சர்க்கரையோ
வம்புக்கு அழுகாதே உன் வாயெல்லாம் தேனொழுகும் !

Lullaby songs glorify uncle abundantly. Mother came to husband's house from her parents. Before she was brought up with affection by her brother's too. Now she lives under her husband's care. Memory of her brother comes to h-r off and on. There are some lullaby songs to emphasise it. When she mentions the child's uncle her thoughts about her brother overflows.

'குதிரையை அலங்கரித்துக் குதிரைமுகம் சிங்காரித்து
குதிரைக்குத் தீனிவைக்கும் கோவலரே உங்கள் மாமன்
யானையை அலங்கரித்து யானைமுகம் சிங்காரித்து
யானைக்குத் தீனிவைக்கும் அரசர்களே உங்கள் மாமன்
வாசலிலே வனனிமரம் — என்வம்சமே இராசகுலம்
இராசகுல மாமனுக்கு — நீ இயைந்த மருமகனே

Love of parent's house and love of her child are blended together and a lullaby emerges out. Mothers think highly about their tradition (parents) and it can be found in the song.

Lullaby song could be heared from every house. It treks one mouth to other. Lullaby songs have played an important role in the folkarts of Tamils.

Wedding Songs

Marriage is considered as a sacred ceremony. Tamils had accepted their life principle the natural process of blending with love before getting into married life for some period. In later period they accepted the marriage life solemnised through marriage ceremony. Marriage was performed before some good people with their benedictions and prayer. During mairiage ceremony many artistic performances were also conducted. Society accepted it to be necessary. Marriage life is considered to be 'Ayiramkalattuppairu (crop of thousand years). They desire it to be the proper foundation to continous flow of life. For that they sought for God's mercy. They thought of pleasurable life. by embedding within them social resposibilities and duties.

During marriage functions melodies songs are sung to surcharge the air with happiness. Women gather round the couple and wish them all the happiness in wedded life.

The sing to glorify the marriage festival,

மதனி கல்யாணம் மணவோல வாழ்த்தலுக்கு
சிவனே குருவான திருமேனி முன்னடவா
அய்யா நாரணரும் அம்மை உமையவளும்
தெய்வார் மனமிரங்கி திருமுகூர்த்தம் செய்யவே
அண்டரோடு தேவரும் அறியவே ஓலையிட்டு
கொண்டாடி இன்பம் குளிர்ந்த நதி பாய்வது போல்
இவனிவளாம் என்றுசொல்லி இனங்குறித்துப் பெண்பேசி
கட்டுடைய பந்தலுக்குக் காலது நாட்டி
அவனி அறியவே அலங்காரம் இட்டனரே !
அனைவரும் கூடிடவே அங்கெல்லாம் இன்பமதே
பட்டுக்குமேல் பட்டுடுத்திப் பந்தலிலே தானிருத்தி
மாப்பிள்ளையும் பெண்ணையும் மணவறையில் தானிருத்தி
தம்புராவும் கின்னரமும் வாசித்து நின்றிடவே
நடனசாலை தனைவருத்தி நாட்டியமும் ஆடி நிற்க
கலியாணப் பந்தலிலே கச்சேரியும் நடத்திடவே
அழகு கொலுவிருக்க ஆனந்தம் கொஞ்சி நிற்க
அரகரா என்று சொல்லி திருச்சரடு சாத்தினரே !

The above song testifies to the talk to fix the marriage erection of pandal for the marriage ceremony and the union of the couple in life with the wishes of wise men and with the accompaniment of song and dance. The performances of art and music accords pleasure to eyes and ears.

They have pointed out dowry system through song. Maternal uncle is given importance in marriage festival Married couples are enriched with wishes.

'காயாம்பு மேனியர்க்குக் கட்டிலொன்று தான்போட்டு
தாயோடு தான்பிறந்த தாய்மாமன் தனையிருத்தி
கோப்புக் குண்டான குருவரிசை தான்கொடுத்து
சீதனங்களான சீர்வருசை சிறப்பாகக் கொடுத்தாரே'

ஆல்போல் தழைத்து அறுகுபோல் வேரோடி
பால்போல் பொங்கிப் பதினாறும் தான்பெற்று
வாழ்வீர் வாழ்ந்திடுவீர் வையகத்தோர் தான்புகழ
வாழ்க வாழ்கவென்று வாழ்த்தினோம் நாங்களுமே!

Songs are sung melodiously. In Tamil Nadu different castes have their custom to sing these wedding songs. The aim of all is to have prosperous and happy future and it is notified in these songs.

Some people in Ramanathapuram do not practise the custom of singing at marriages. But they sing songs at taking 'Aratti' ceremony to protect from the evil eye. They circumbulate a plate containing turmeric powder and Kunkumam in watery form before the couple. At that time a song is sung.

ஆலாத்தி ஆலாத்தி
ஐந்நூறு ஆலாத்தி
முத்தாலே ஆலாத்தி
முன்னூறு ஆலாத்தி
பாக்காலே ஆலாத்தி
பலநூறு ஆலாத்தி
வெத்திலையால் ஆலாத்தி
வெகுநூறு ஆலாத்தி
குங்குமத்தால் ஆலாத்தி
கோடி கோடி ஆலாத்தி
மஞ்சளால் ஆலாத்தி
மங்கலமாய் ஆலாத்தி

After circumbulation they pour the mixture in the plate The song is melodious to hear. It is sung by women. These ceremonies are conducted with good intention to get the future without lacking anything.

People believe that life would be prosperous if elde y people and Sumangalis have blessed the newly married couple. They express their wish that the newly wedded life is not confronted with sorrows and evils eventhough they are natural in human life Marriage songs, ceremonies clearly expound them. Even at the stage of happiness they can not shed away sorrowful thoughts from their memory. It testifies the maturity of rural people's mind. Love and experience act as a catalyst of impulse to conduct the ceremonies and arts.

Dirges

Man's birth, live and death are natural events. Birth is welcome with pleasure while death brings disgust with sorrow. These two forces have worked as two opposite poles in people's mind. Life is pregnant with many events combining birth and death. Sorrow can be ganged by means of the relationship of dead person to others.

Sorrow differ's tremendously in accordance with relationship. The elderly person's death who looked after others welfare enhances the burden of sorrow.

The songs which come of the thoughts on dead person is called moanful songs. There are modified forms are called Kaiaru Nilai Songs. These moanful songs are found in plenty with rural populace. Here a song flashes out in the folk form. It explains a mother's death in her son's moaning.

'என்னைப் பெத்த அம்மா
கல்லுறத்த மண்ணுறுத்த கானகம் போய்ப் படுத்தாயே
ஏந்தியெடுத்து நீ இடது கொங்கை பாலூட்டி
வாரியெடுத்து நீ வலது கொங்கை பாலூட்டி

வாயார முத்தமிட்டு வண்ண வண்ண திலகமிடுவாயே
என்னைப் பெத்த அம்மா !'

The song extends with the power of melting the heart. The creep of sorrow can be found in closely knitted relationship. Waves of thought dash against his mind.

Death ceremonies are included in moanful songs. The custom of dropping Vakkarisi (a morsel of rice put into mouth) is noted from the following song.

'ஆசை அம்மா !
அள்ளித் தந்த கைமறந்து—நாங்கள்
அள்ளிவிட்டோம் வாய்க்கரிசி !
சோறு தந்த கைமறந்து—நாங்கள்
சொரிந்து விட்டோம் வாய்க்கரிசி !
பிடித்து ஊட்டும் கைமறந்து—நாங்கள்
பிடித்து விட்டோம் வாய்க்கரிசி !'

The melting song can be heard in Kaniyakumari district. Here is another moanful song from Madurai.

'ஏகாந்த மல்லி பூப்பூக்க கொடிமுருங்கை பிஞ்சுவிட
கோவலர் பெற்ற மக்கள் கொழுந்திலேயே தாயிழந்தோம்
சீரகம் பூப்பூக்க சிறுமுருங்கை பிஞ்சுவிட
சீமராசா பெற்ற மக்கள் சிறுசுலேயே தாயிழந்தோம்
மாடு மனஞ்சலித்தால் மந்தையிலே மேய்ந்தடையும்
கோழி மனஞ்சலித்தால் குப்பையிலே மேய்ந்தடையும்
மக்கள் மனஞ்சலித்லால் வையையாறு தேடணுமே
திருச்சிக் கதவுக்கும் திண்டுக்கல் பூட்டுக்கும்
தீங்கில்லை என்றிருந்தேன்—இன்று
திருச்சிக் கதவுமில்லை திண்டுக்கல் பூட்டுமில்லை
தீங்கு வந்து நேரிட்டதே,
பழனிக் கதவுக்கும் பட்டணத்துப் பூட்டுக்கும்
பழுதில்லை என்றிருந்தேன்—இன்று

பழனிக் கதவுமில்லை பட்டணத்துப் பூட்டுமில்லை
பழுது வந்து சேர்ந்திட்டதே

Here is an another moaning song from a woman who has lost her husband. She laments for being supportless person in the world. She thinks of future.

'கோட்டாற்றுக் கண்டாங்கிக் கொய்துடுக்கும் நாளையிலே
வெள்ளைப் புடவையினை வெளுத்துடுக்கும் நாளாச்சே
பூச்சூடும் கூந்தலிலே புழுதிபட நேர்ந்தாச்சே
பொட்டுவைக்கும் நெற்றியிலே புழுதிபட நேர்ந்தாச்சே
தங்கத்துரை மேனிதான் தரையில் விழுந்தாச்சே
பொன்னுதுரை மேனிதான் புழுதியில் விழுந்தாச்சே
என்னிறகும் முறிந்தாச்சே—அய்யா
நீங்கள் இறந்து போயாச்சே
இன்று கண்ட பூ முகத்தை இனிநான்
என்று காணப் போறேன் அய்யோ !'

She laments of her woeful widowhood. She cannot wear silk sarees any further. She can wear only the destined white sarees. She will not put up her hair. She is barred to insert flower into her hair. She has lost her right to enjoy pleasure. After the death of her husband she is a featherless bird.

Here is another moaning song on the death of a Sumangili :

பொய்கையிலே நீர்மோந்து பொறந்திடத்துப் பட்டுவந்து
பூந்தோப்பு மாலைவந்து பொட்டியிலே பொன்கழத்தி
குடும்பத்தார் கைகொடுத்துப்
பூவோடு தீக்கலக்கப் புண்ணியத்தைச் செய்திருந்தாள்
வைகையிலே நீர்மோந்து வளர்ந்திடத்துப் பட்டுவந்து
மாந்தோப்பு மாலைவந்து மறவையிலே பொன்கழத்தி
வளர்த்தார் கைகொடுத்து
மலரோடு தீக்கலக்க மாதவத்தைச் செய்திருந்தாள்.

A woman's future will be doomed if she has lost her husband. To mention that stage a song proceeds:

'சிந்தியிட்டா சிந்தியிட்டா சிறுவைரம் சிந்தியிட்டா
சீமைக்கமலம் சிறுவயிரம் சிந்தியிட்டா
நாட்டுக் கமலம் நல்வயிரம் சிந்தியிட்டா
பொட்டழிஞ்சா மையழுஞ்சா பொறந்த நிறம்
பெயர்ந்திட்டாள்
மையழிஞ்சா பொட்டழிஞ்சா வளர்ந்த நிறம்
பெயர்ந்திட்டாள்
பிறக்கயில வச்சபொட்ட அழிச்சமின்னா
பிறந்துட்டு வச்ச பூவப் பறிச்சமின்னா
வளரயில வச்ச மைய அழிச்சமின்னா
வளர்ந்துட்டு வச்ச மலரப் பறிச்சமின்னா!

Widowhood has changed a woman's life. Her pleasurable life is wrecked and brought her miserable widowhood. Dead husband and a living widow deserved to draw sympathy from others. There is no custom to sing on widower.

Woman grieves that she could not die before her husband's death. This is also notified in moaning songs. She desires that her body be cremated with flower and Thilak. No woman does want widowhood. Equal status is not given to widows by society.

These moaning songs have spread throughout the country. They differ from place to place. They are sung according to relationships.

Mourners Beating their Chest (Thayaraditthal or Maradittal)

Woman have gathered before the house of the dead and repeatedly beat the chests by their hands. They put up a

pandal made up of fresh· green coconut leaves in front of the house. They dance with unbraided hair They beat their chests with both their hands incessantly. So it is called Maradithal (beating the chest). Other village woman too have joined in their heart beating ceremony. Beating the chest is ceremonised from the 5th day (after death) to 16th day. Somebody has also started the ceremony from the third day. This is done for persons who died at the age of fifty. As it fetches deep sorrow these are not performed for the death of the younger ones. Songs are pregnant with sorrow. Nobody wants death. But nobody escapes from death. Knowing the truth they do chest beating for the occasion.

These songs are familiar with the rural people. They have changed from person to person. They are sung on one musical note. Some songs mention the important events of the dead persons life.

'காய்ச்சல் அடிச்சதென்ன தாயாரய்யா மாதாவே
கட்டிலுடன் சாய்ந்ததென்ன தாயாரய்யா மாதாவே
மண்டை யிடிச்சதென்ன தாயாரய்பா மாதாவே
மண்ணோடே சாய்ந்ததென்ன தாயாரய்யா மாதாவே
வண்ணத் தடுக்கு விட்டம் தாயாரய்யா மாதாவே
வைத்தியரைக் கொண்டுவந்தோம் தாயாரய்யா மாதாவே
வாணாள் பிரிந்தவுடனே வைத்தியரும்—கைவிரித்தான்
தாயாரய்யா மாதாவே

For men every stanza ends in ·Thayaraiya matave. For woman every stanza ends in'Thayarammamathave. If the dead would exist they would have good future but now hey weep with disappointments.

'கப்பல் வருமென்று கடல் முகத்தில்
பார்த்து நிற்போம் தாயாரம்மா மாதாவே

கப்பல் கவிழ்ந்தவுடன் கடல் முகத்தில்
நின்றழுதோம் தாயாரம்மா மாதாவே
தோணி வருமென்று துறைமுகத்தில்
பார்த்து நிற்போம் தாயாரம்மா மாதாவே
தோணி கவிழ்ந்தவுடன் துறைமுகத்தில்
நின்றழுதோம் தாயாரம்மா மாதாவே

These are simple to be sung by rural people and are melodious to hear.

In some places at Ramanathapuram district, woman spread green paddy on the ground and pound them with pestle. This is done before the dead body is takenout. This is called Pachaikuthal. This is mentioned in the following song.

'பிறவூரோர் வந்ததினால் எங்கையா வாசல்
பூமிவந்து சேரலையே
போரப் பிரிக்கலையே பொன்னரிசி குத்தலையே
போறவழி காட்டலையே பிறந்த முறை செய்யலையே
மறுவூரோர் வந்ததினால் உங்க வளவில் வந்து சேரலையே
மச்சப் பிரிக்கலையே மணியரிசி குத்தலையே
மாற்றுவழி காட்டலையே வளர்த்த முறை செய்யலையே.

Pounding rice is given importance in the song. Women move around the dead body which is kept on the mat. Some points are noted from the following song.

போரஞ்சான் தேவியும் பிள்ளைகளும்
பூவடியைச் சுற்றி வந்தார்
வர்ள்விசயன் தேவியும் மக்களும்
மலரடியைச் சுற்றி வந்தார்
பிந்தி வந்ததினால் பின்னிப்பாய் சுத்தி வந்தேன்
பூவடியைச் சுத்தி வந்தேன்
பறந்து வந்ததினால் வண்ணப்பாய் சுத்திவந்தேன்
மலரடியை சுத்தி வந்தேன்

There is a song when the body is burning at the crematorium.

'காடு மணமணக்கக் கண்டாங்கி தீப்பறக்க
செடியோ மணமணக்கச் சித்தாடை தீப்பறக்க
பூவோ மணமணக்கப் பூவாடை தீப்பறக்க

Even sorrowful events are seen in the art form by rural people. Tamils have attained the ability to express any stage of emotion with artistic background. Sorrowful songs impel man's emotions. The artistic feeling is found in combining the singer and listerner. These give solace having emptied our sorrowful feeling.

Celebration of Puberty

Puberty is considered important stage of woman's life. Many societies have informed the stage to relatives and village people through the grand celebration. The rural people have celebrated the event with the accompaniment of dances and songs. In course of time they are diminishing The girl who has attained the stage of puberty is delighted and all the relatives get together to rejoice. Neighbouring girls have gathered to perform kummi dances in some places in Tamil Nadu. They circumbulate a lamp and sing song for God's grace.

This form of celebration of puberty is understood to have followed among primitive people. In foreign countries it is celebrated with artistic performances. In Arjentina it is celebrated in the names of puelche and Tehulcha. In east Brazil it is celebrated in the name of fulnio.

Very important information which is to be known by a girl for her life is flashed through the artistic performances.

Besides getting pleasure man knows many valuable matters for his life from arts. They also enrich our life and knowledge. Similarly explaining the stages of our life is the purpose of those even though they differ from place to place.

Effigy burning

Rain is neceesary for people to live happily. If the sky does not pour out rain the earth will be scorched and doomed.

Sometimes people suffer from famine due to draught. This is considered to be God's wroth and man wants to be relieved from it by performing some sort of atonement procedures. Kodumpavi is one among them. Rural people have done this. People's sins have been transformed in the image of man. It is made of bamboo, straw and rags. The effigy is placed on wheels and pulled from street to street. It would stand for few seconds before every house and go. Two or three persons beat the effigy. Some persons come in gathered form. People believe sins are going by beating the effigy again and again. Coconut, paddy and money are offered to the beaters. Songs are to ward of sins and pray towards God to pour rain.

'வரப்போ தலையணை வைக்கோலோ பஞ்சு மெத்தை
மேற்கே மழை கறுக்க கிழக்கே மழைபெய்ய
—கொடும்பாவி சண்டாளி
அத்தரசி பாஞ்சாலி கொடும்பாவி சண்டாளி
செத்தாலும் பேரெடுப்பேன் சேலைவாங்கிப்
போட்டழுவேன்
—கொடும்பாவி சண்டாளி
மாண்டாரென்று பேரெடுத்தால் மாலைவாங்கிப்
போட்டழுவேன்
—கொடும்பாவி சண்டாளி

பன்னீரண்டு வருடம் பாதமழை பொழியாமல்
—அத்தரசி பாஞ்சாலி
இருப்புவொரு வருடம் இருந்து மழை பொழியாமல்
—அத்தரசி பாஞ்சாலி
முன்காட்டி கொள்ளி வைக்க மூத்தமகன் நாசுவன்
—அத்தரசி பாஞ்சாலி
பின்காட்டி கொள்ளிவைக்க பிறந்தமகன் நானாகும்
—அத்தரசி பாஞ்சாலி'

Song is repeated many times. The whole village would talk about the incident.

கொடும்பாவி செத்து நெடுந்தூரம் போயிட்டான்
இனிப்பெய் மழையே இனிப்பெய்

The above stanzas can be heard at intervals. Some stanzas of moanful songs are included in these songs. Abstinent effigy pullers have to undergo some vows. After they have gathered at one Place they burn the effigy. They believe the sins are burnt in the form of Kodumpavi (effigy) And they also believe that after this ceremony rain would pour and enrich the village. This custom is prevalent even now in some places in Kumari district.

Swinging

Here prevails a custom among women to swing happily during the festivals on Pongal, New year's day and Onam. Still it goes on in Nellai and Kumari districts. As the method of swinging is similar it can be called pleasurable play instead of putting it under the name of arts. The songs sung during swinging have the charm of art. During Onam festival in Kerala swinging is displayed. Some references are found in the first poem of 'Kurunji Kali'. It is understood that during Sangam age the play would have

flurished. Sometime men also would play. Speed and movement differ during their swinging.

Two ropes are tried down to the branches of a tree. A plank or pestle is attached to the daugling side for seating purposes. From single person to four persons are seated and swing. They change their sides when there is above one. By stieesing their feet they increase the speed. Men would stand on the pestle and play speedity. The play has another name 'Kunjalam'. The play has not any special intention. As the play projects the happiness of society it is listed under the name of society based arts.

We can hear a song when the swing is attached.

'ஏல ஏலோ கிளிக் குஞ்சாலோ !
மட்டை வெட்டி நாருரித்து
எங்க மாமன் போட்ட குஞ்சால் !
கள்ளி வெட்டி நாருரித்து
எங்க அண்ணன் போட்ட குஞ்சால் !
இந்தக் குஞ்சாலம் போட்டவருக்கு
என்ன என்ன கொடுக்க வேண்டும்
கிண்ணியிலே சந்தனமும் கிளிமூக்கு வெத்திலையும்
பொத்தாங் கண்ணிச் செரட்டையிலே கொஞ்சம்
பொன்னுருக்கிக் கொடுக்க வேண்டும்

Women desire to give sandal paste, betelnut and gold to those who helped them in attaching the swing. Long songs pointing out social events would be sung by them.

A man comes to forget a woman. This is pointed out in the following song :

'பட்டணமாம் பட்டணமாம் பாரில் நல்ல பட்டணமாம்
பட்டணத்துச் செட்டியாருக்குப் பதினாறு மக்களுண்டாம்

பதினாறு மக்களிலே ஒரு மகளாம் பத்தினியாம்
பத்தினியைக் கொள்ளவாரான் பாரில் நல்ல செட்டி மகன்'

Marriage is soleminised. She has no heart to pait with the parents. She has to go with her husband. Here is a song pointing out the about incident.

'இன்றுபோ இன்றுபோ என்று சொன்னால்—பத்தினி
நாளைப் போவேன் நாளைப் போவேன் என்பாளாம்
நாளைப் போ நாளைப்போ என்று சொன்னால்—பத்தினி
இன்று போவேன் இன்று போவேன் என்பாளாம்'

A virtuous woman grieves over not getting plenty of ornaments. All persons try to console her. But she does not give attention to them. The following song points out her attitude.

'கைகொடம்மா கைகொடம்மா என்று சொன்னால்
—பத்தினி
கைகொடுக்க மாட்டேன் என்பாளாம்
கைவளசி இல்லாமல் பத்தினி கைகொடுக்க மறுத்தாளாம்
கைவளசி அஞ்சுபணம் கொடம்மா பத்தினியே
மொகங்கொடம்மா மொகங்கொடம்மா என்று சொன்னால்
—பத்தினி
மொகங்கொடுக்க மாட்டேன் என்பாளாம்
மூக்குத்தி இல்லாமல் பத்தினி மொகங்கொடுக்க
—மறுத்தாளாம்

மூக்குத்தி அஞ்சுபணம் மொகங்கொடம்மா பத்தினியே'

They consoled her by giving some ornaments. Having consoled her they sent her with her husband.

'வண்ணவண்ண பட்டுடுத்தி வாழப்போறாள் பத்தினியாள்
சின்னசின்னப் பூச்சூடிச் சிறக்கப் போறாள் பத்தினியாள்
வாழப் போறாள் வாழப் போறாள் பத்தினி வாழப் போறாள்
வண்ணப் பெட்டியும் கூடப் போகுது

கூடப் போறாள் கூடப் போறாள் பத்தினி கூடப்போறாள்
கொட்டப் பெட்டியும் கூடப் போகுது'

A woman grieves that she has been issueless. She fears she may be neglected as barreu women by society. The following song points out her agony

இளையண்ணன் வீட்டிலே ஏழுநாளாத் தெய்வக்கொடை
எல்லாரும் போறாங்க ஒக்கரையும் பிள்ளையுமாய்
நான் பாவி போறேனே வெற்றிலையும் கையுமாய்
தம்பி பெற்ற தாய்மார்கள் தள்ளி நில்லு மலடி என்பர்
பிள்ளை பெற்ற தாய்மார்கள் பின்னே நில்லு மலடி என்பர்

A woman's feeling is projected with the backdrop of Society. She is not a mother if She had been sterile society does not respect her for her sterility.

A man and a woman sing alternatively during swinging Artistic charm is found when one person sings one stanza and the other follows with the next one.

Man : What would you do when flood comes in the river ?

O dame ! grazing the sheep the other side of the river.

Woman : If flood comes I will make a ship and come by it.

Man : If you come by ship I will transform into a crab and cut it.

Woman : If you cut it taking the form of a crab I will transform into a rat and escape.

Man : If you jump in the form a rat I will transform into a cat and catch the rat.

Woman : If you catch me in the form of a cat I will fly away in the form of a sparrow.

Man : If you fly away in the form of a sparrow I will come in the form of anegle and life you.

Woman : If you come in the form of an egle I will pierce in to the earth and grow as grass.

Man : If you grow as grass I will come in the form of a cow and eat the grass.

Woman : If you come in the form of a cow I will flower as 'Arali'.

Man : If you flower as Arali I will come in the form of a saint and pluck the flower.

This song indicates a man wants a woman but she tries to escape from him. It is noted that man starts the song and he himself ends it.

Women sing comically. They have created comic scenes taking the happenings from their simple life.

'உரியரி காய்ச்சிவச்சாள் மாயேக்கி
ஊத்திக் குடிச்சான் செம்பிலிங்கம்
செருப்பைக் கழத்தினாள் மாயேக்கி
செவிட்டிலே வாங்கினான் செம்பிலிங்கம்!

They have sung many songs which have musical charm. It is liked by the rich and rural people. Songs with the blend of commedy and good concepts have enriched the play.

There are songs which have questions and answers.

'காச்சிக் கலக்கி வச்சான் காலேனி
ஊத்திக் குடிச்சான் செம்பிலிங்கம்

சொல்லிக் குடுத்தான் சந்தனம்
சந்தன மென்றால் நாறாதோ
நாறுவதுக்கும் கருவாடோ
கருவாடென்றால் காயாதோ
காயிவதுக்கும் கட்டையோ
கட்டையென்றால் எரியாதோ
எரிவதுக்கும் எண்ணையோ

Thus the song is extending. During social festivals people sing many songs through swinging. Music is more important than dance in this play. The songs nourish and widen our knowledeg.

Occupational Songs

Rural people mostly do agricultural work. So there are more songs and dances in connection with tillage. Aarmangalam, Mugavaipattu, Uzathiarpadal have been popular among Tamil people from the primitive age. The drama on pallu is enacted for its development. See-saw plank is necessary to water the crop. Hard work is to be put on to mechanise the plank. Work leads to tired someness. They sing songs to castaway tiredness and fatigue. Sow seeeds, transplantation, weeding, harvesting thrashing, measuring-these all have distinct songs. After good harvest rural people. have celebrated many artistic performances with stupendous joy. Satisfaction and pleasure are the basic causes to generate the arts.

Some songs are sung when betel crop is planted. More songs are heard in Tanjore district. People sing songs relating to pounding rice, pounding lime, taking salt, taking oil and grazing cattle. Some songs are sung while taking couch from the deep sea. Cart drivers and collies have also sung songs. Besides giving knowledge about work these

songs have provided pleasure and helped them not to commit any mistake in their work. There are different songs. Songs will be according to singer's desire. The speciality in the songs is that the singers sing according to their own desire as if they are independent birds.

Occupational songs and dances have spread throughout the world. Similar type of dance in Tamil Nadu during paddy souring seasons can be found in Japan, Philippines Islands, Madagas Island etc., In India we can find them in Andhra, Bengal and Bhikar states. Some arts are performed in Punjab and Uttrapradesh relating to wheat sowing. Dances related to collecting wollen hair and collecting of straw can be found in South America and Hungary. Harvest festival dances are performed with harvest implements in Pinlanth. We can understand the truth that arts have taken shape according to work in the time and clime.

Rain is necessary for crop. Praying towards it many dances are performed throughout the world. These occupational arts with the intention of getting God's grace have been blended with religion-based arts. Mariamman dances of Tamil Nadu, celebration of Xlionen and Cinteotle by Aztecs aborigines are related to rain and crop. It can be found in occupational arts that man's nature is to seek the enrichment of life in arts and get pleasure.

For necessity sake sometimes mantras are made to play in these arts.

Dances relating to hunting

Man took to hunting to protect himself from wild beasts and kill them for his food. Some arts relating to it have emerged. Hunting dances go on in many places of the world. Human Calibre to entice beasts and trick them are handled in these dances. To satisfy the spirits of beasts arts are

performed in some places. Doing action as beasts showing hunting moods and are in these arts. Scenes of beast hunting have taken an important place in the hunting dances.

In Kuravanji dramas there is a scene of beast hunting. Bird hunting is the basic theme of Kuluva dramas.

In Africa two virtuous hunters are seen performing Yamma-soukro Antelope dance. This dance can be compared to Tamil Kuluva drama. In this drama the two hunters Kuluvan and Singan are treated as virtuous men.

In some places in South America Viucuna hunt is conducted as an artistic performance. Hunting dances are conducted in Mexico also. Hunting scenes have taken place in Sathra festivals by Mundarkal of India. Arrow dance by hunters of Ceylon. In some dances man puts on the masks of beasts and enacts the hunting scene. This type of dances are also found in Tamil Nadu.

Sindu Dance

Sindu dance is seen among the aborigines of Karaiyar, Kallayar and Kuruvikkarar. They perform the dance during festival times. This is also a hunting dance. These tribes of people's important work is to entrap birds. This is projected in their dances. Men would dance with singing songs to the accompaniment of musical instruments. They project in their dances how birds are entrapped. These shows give pleasure as well as training in work.

The Master of the dancers sings the first stanza of the song and the others repeat it as in a chorus. The dance consists of foot work and speed. Footwork is given prime importance.

Music and Thalas are good supporters of the dance. The Kuluva drama which is pregnant with hunting hints to entrap birds, is explained later in rural art of drama.

Pulivesham (Tiger dance)

In Northern districts of Tamil Nadu Puli Vesham (Tiger dance) is played. Man appears in the form of tiger. Wearing its mask making dots all over the body, fixing pointed teeth in his month, wearing tail on his back. It may be identical with the original tiger. The man would dance to the sound of beating drum (Thappu melam). His jumping and growling like a tiger instils fear consciousness. Yet people witness it as an art of pleasure and would stand by him without fear. Mostly young boys are attracted to this play. Money and coins are given to him from shops and houses.

Kaduvai Attam

Kaduvai Attam is similar to Puli Attam. They would wear mask face (Kuduvai) and put coloured strips all over the body to give Kaduvai's appearance. Drums would be beaten (Magudam and Thappukottu melam) They would growl and make loud noises at intervals. It is a high speed dance. These dances are found in Southern districts at a particular time Sometimes the person who plays the Kaduvai bites a living sheep and breaks its body. Sharp Kaduvai nails are attached to his hand nails for performance. Sometimes they dance hither and thither holding the horns of sheep. It makes us to think of original Kuduvai. While the dancing goes on another man jumps to shoot him. Then the man playing Kaduvai turns to attack him. All those who have gathered, enjoy this play. The play would decide victory and defeat between Kaduvai and the gun man.

The play is enacted in front of shops and houses. People gather round them and enjoy the feat. They would be presented money, coconut etc. Costly things are gifted to them. They would return with gift materials tyring them to a stick. Naturally it will impel them to aspire for additional prizes. Pulivedam and Kaduvai Attam give training to people to protect themselves from the wild beasts. The art dispels fear and instils valour. Hindus in Southern districts would consider it as a vow to play Kaduvai attam during famine. They believe where observers fulfilling their vows should participate in the play. They also believe that rain would set in, after the play is over. We cannot understand whether they believe that rain would come after the acts of sins are rooted out in the form of Kaduvai. However some sort of faith is found in them. This play is performed as a sacred ceremony in some places.

During Muharam festival, Muslims participate in the dance after undergoing many sorts of penance. It is performed as a religious ceremony. After the performances there would be walk over the embers of burning fire at a particular date. It is considered a sacred act. Muslims in Kanniyakumari and Tanjore consider the dance sacred to play. In Tanjore during Muharam festival procession Kaduvai attam and Peacock dances are played. They serve as great attraction to all people.

Kuduvai attam is performed in the name of Jagnar in Mexico. It may be understood this type of dance would be played in South America also. This dance is mostly related to society. The basic feeling to play the art comes from hunting. Later it is related to religious feeling.

Pagal Vesham

It is an occupational dance of ordinary people. Mostly it is played in Northern districts of Tamil Nadu. Poor people

would move wandering from house to house in different disguise to get gifts and materials. Their dances would take place before shops to be witnessed by many persons around. Men would disguise themselves as woman and praise the gift givers. They are called multi-rolers. The art has attained its diminishing stage.

Urumikomali Attam

Urumikomali attam is celebrated on the day of Pongal and the next two consucutive days. A jester's role is important in the play. He dances with his colourful glittering garments and his dance is full of comedy interspersed. Kunjams are dangling from many sides of his attire garments. A coloured cap is placed over his head. Its edge is long. At the end he dangles a Kunjam. His different frivolous activities certainly evoke laughter from the people co lected there.

Some persons would dance with the jester. They would wear petticoats and shirts. A long apron is tied around his head. It swings freely in all directions. Their music group consists of five persons. Their important musical instruments are flute with five holes and cymbals. A curved iron string is employed to make sound. The sound is sim lar to growling. So it is called Urumi melam. Jesters are the main participants of the play which is called Urumikomali Attam. They handle two flutes, thappu, Urumi melam and two metal rods to produce sounds.

Firstly the jester appears on the stage singing Dasari Ochanaiya, later the jester who Bhaktha of Vishnu announces "I am Coming". Then the play commences. This group would bring two decorated bulls. Colourful garments are on them. Their

songs are pregnant with praise and blessing. These songs stress more social feeling than religious feeling. The players of Urumikomali attam would go from house to house and collect gifts. This art is mostly played in North Arcot, South Arcot, Chengulpet, Trichy and Salem districts.

Kuravan Kuratti dance

People belonging to Kuravan clan have attracted rural people from olden days. This is attributable to the practice of saying prediction of future. They are main contributories for the creation of many arts in Tamil Nadu. Kuravan Kuratti dance is performed in Trichy, Tanjore and Periar, Dharmapuri districts. It is a simple form of dance. They would enact to say prediction by tatooing. Two persons would play in disguise as Kuravan Kuratti. They would go from house to house singing many kuratti songs. They would bless the chieftain of the village and its people. They would praise the village heads. The art is performed for eking out food.

Arts of Valour

Man has to protect himself from enemies. He tries to protect himself from his opponent's attack by displaying great power through his physical feat, cute intelligence and weapons. Long ago man individually fought against another man without knowing each other. World History clearly sheds light on how clans and groups fought against one another and were disrupted. Time impelled man to seek war training. There was a time when man's status was linked to his physical prowess. That time was called Veera yuga. Those who did chivalrous deeds were extolled to Goddy status. His valiant death was honoured. The man who died at war field ushered in warrior's paradise.

Besides Tamil Nadu many places in the world 'Honour to Valiant' was practised. In Scandinevia of Europe the 'Veera Vanakkam' gained entry in the name of Odin. People believed that dead soldiers would straightly enter to 'Valhalla' and live in bliss.

To perpetuate their memory they erected (Veerakal) obelisk. Every year they celebrate a festival at the place where the stone was inplanted and enlogized them. Stones perpetuating soldiers are called Nadukal in Tamil Nadu. From then on there have been custom to inplant stones for dead persons. All desire to display their potency to the world by their valourous deeds.

World heros try to exhibit their phyiscal prowess. Those who are physically well build up prove their indefatigable calibre in boxing and thrashing. Boxing and wrestling have developed from their prowess of brain. They have developed their arts by applying many stratagic methods. They have attracted the people in many places.

Silampattam

Valourous competitions were conducted with many weapons valourous sports have been conducted in many places with stick, sickle, spear, sword and lance. Those who have bravery will see these type of valourous plays. Among folk arts Silampam is considered one of the important valourous sport. The spread of Silampam art in many places of Tamil Nadu testifies to Tamil's valourous effort. In the south Tamil Nadu it has spread with artistic elegance.

Silampu is a word having many meaning. This is a sport which emanates sound from the beating of sticks. Besides sounds of the sticks clashing sounds of iron weapons

are heard. Proper beating can lay the opponent flat. Silampam beating is subjected to some rules. So orderly beating will rise and it is pleasing to hear. Sound has played pivotal role in this play. Silampattam is played with the accompaniment of drum beat. Sound of drum has stirred up emotionally the participants of the play to involve into the play with out minding their life. It has generated valour and twisted nerves to cambat fearlessly.

Many stages of sound is related to Silampattam. Struggle is an inevitable thing in a man's life. It is not new to see one person in conflict with other This is world's nature. At first man would have engaged in struggle with sticks. They are the easily available weapon to man.

Victorious persons would tap the sticks in elation of trumph. It might be celebrated as festival of victory. In due course it may have developed into a reformed art.

Man might have regulated the beating when he received the training for war. Arts of Silampam might have developed from the beating and defending postures of men. Artistic elegance can be found inthe beating. Being born in struggle of feelings, brought up in the process of struggling way, reformed by regulation, enriched in artistic elegance. Silampam has come to the stage of developed art.

Today art of Silampam has spread very much. The aim of the arts is to develop physical exercise, defence and strife. The advent of Silampam is clearly expounded through the puranic story in the Nadasari palm leaves which say Bhima played before Parama Siva with various foot steps. So others followed the art of Silampam. An individual man can

establish his artistic mastery and elegance through this art. He displays the artistic elegance by whirling the stick very fast. Attraction and astonishment can be noted in speed, sudden change of whirling and his forward and backward movements.

Many types of foot steps are adopted in Silampattam. 'Thattuvarma suvadu' is one of them. It has 64 asanas. It is applied to the cardinal parts of the body. There are Anga foot steps procedure. It has also 64 asanas. Now nobody has adopted the procedure. It requiries great ability and training. Single foot step method is surprising to see but it is hard to handle. One leg is firmly placed on the ground and the other leg and hands should be mechanised quickly in the process of beating. Besides that there are 12 Nelaiyangam and 12 Amathangam. Karnataka foot method is also adopted in Silampattam.

It is worth to see two person beat one person and they are separated by beating. One should see the place to beat. The other should defend it. This is called Adicha perivu (beating section). There is another one called Pootu perivu (Defence section). One person has locked the other and he has strategically released from the lock.

The play which is played with sword, stick and sickle is called Ayuthapperukkam. Whichever weapons are used to attack in whatever way, the play teaches to escape from that attack and repulse.. If the player lacks concentration and potentiality he would be victimised to sharp weapon. There is another play called Siramam which is played with formula and time. Leg and hand have to be lost if calculation is missed. Silampattam is an art of correct calculation and good techniques.

Silampam is played in many parts of Tamil Nadu. Silampattam which is played in the Northwest part of Kanniyakumari district has special attraction. There are experts in Silampam living in this area. Those who have learnt the art thoroughly would not go in for 'first beat' (Munnadi) Some use this art as a defensive mechanism. There are artists who can lay flat the enemy at a single stroke. Doyens in this art are found to be very patient at first. Those who attack in a desultory manner would not escape from these experts. When they have reached to a point of doing nothing they have reached to a point of doing nothing they resort to Chavadi (a method of beating).

Though it is a necessary art it has to be learnt by people with good manners. The Gurus (Asars) have stated that those who have hnman feelings should learn the art. All the method of beating will not be taught then and some will be exclusively reserved by the instructors for trainees loyal to their Guru'.

People would arrange Silampattam in festivals and enjoy it. Keeping a plantain either on fore head or head the players cut it into two pieces with sword without any injuries to the body. Rolling - sword is one of the events in Silampam. This is played by experienced and trained people. If they would miss slightly they have to face dangers. Fearlessness, valour sharpness, quickness concentration and agility are essential to become Silampam artists. Silampam art is an example for true valour, sharp activity, swift movements and great power of the Tamils.

Manju virrattu or Challi kattu

It is one of the valiant sports of Tamil Nadu. It is an art that a man tames the rough untrained ferocious

charging bulls. He adopts certain strategic methods to catch the charging bull. This sport is open only to very strong and courageous people. Those who have no valour and strong phyiscal structure will keep away in the sport. Eruthazhuval has been invogue and popular in Tamil Nadu since ancient times. Tamil custom since sangam age can be under stood from tne observation about the art treated in Mullai kali. This has been special attraction in the temple festival in the rural area. This is also performed during Pongal festival. Now this is called Manju or Challi kattu.

Specially nourished and charging uncastigated young bulls which were later brought in for Manju virratu. The bull horns would also be chiselled sharply The wild bull is untied and left in a large area. It has to be controlled and led by a male person. In some places it is held by a long rope thrown over by the tamer. The bulls are decorated with the woolen garments on the occasion. If the bull is tamed prize money will be given to the winner. There is also a custom that money bag is tied around the horns of charging bulls. Coins are called in the name of challi. So he name challikattu might have come of this for this sport.

Escaping from sharp horns the tamer would strategically approch the bull and catch and control it. Turning the bull's face by holding its due laps he jeopardizes it. If the hold misses the bull's horn would pierce through stomach and hit intestine. Many valiant heros would be victimised. In olden times this sport was performed to win the hand of a virgin girl.

In olden days people were joyful to look at warriors struggled with lion in an arena in Rome and Spain. They were called 'Gladiators'. There were in Tamil Nadu warriors struggled with tiger and killed it. One person called by name 'Puliadi Ramaswami (Thengamputhur, Kumari district) who killed a tiger after a great stuggle.

There was no other region in Tamil Nadu which had been witnessing this type of incident, Tamils have conducted Challi kattu to show man's strength and valour.

Cock Fight

Man's natural frenzy has transformed in cock fight. The cocks which are brought up and trained for fight are nourished separately. The owners put the cocks in the field after seeing the colour of the cock, time and day. Frenzy is injected into the cock. Printed knifes are tied to the cock's legs. Two cocks freely charge and attack each other with shaking their hair. If any one of the two receives slight cut its legs would be broken and handed over to the owner. People would gather to see the fight. They get boredom if the cocks fight equally without decisive victory or defeat. They give them to the owners after saying 'Virasi' (peace)

Some have hatred the vulgar cock fight. They tried to ban the fight. Every week cock fight is conducted in Kaduvetti, Tirunelveli district. Some time cock fight leads to men fight. Cocks are put in the field on betting terms.

Goat Fight

Goat fight is in vogue as sport in some places. Dashing sound emanates from the charging goats fighting. Sometime goats horns would be broken. Blood would ooze out. Yet the animals would not with draw. It would be heart rending

to witness this sport. The cause is not known, whether people's sense of sport or frenzy tends to go in for such. But goat fight is slowly vanishing. Man tries to know the power of other living species while he desires to expose his power. As he goes to the death grip he drives other living things also to that extent.

Under the influence of valorous arts man acquired a position of respect. These arts attract girls too. If man's power has come to protect people and displayed as an art it will entertain it. The arts that are pregnant with frenzy are fast diminishing. Some aborigines are (Bhilar, Thokat, Kondsavarar) still sporting this art. As far as India is concerned these are diminishing.

Competetive dances

Man's valour provides for many competitive race Due to this, enmity is the dominating force. Competition is held in sportive spirits and it has artistic expression too.

Coconut dashing fight

In some places people poised in opposite direction have the custom of dashing coconuts and derive plaesure out of it. Fibre peeled coconuts would be forcefully roled on earth as a ball and made to dash. This coconut is called 'Vettu thengai'. This sport of dashing would take place on the day of Pongal festival. Coconuts used for dashing would be kept in a gunny bag. Coconuts of strong shell would be used for this sport. Coconuts of particular trees would be used. They would collect such of them for many days. There are experienced persons who can roll the coccnuts. The broken and shattered coconuts should go to the winner, holding unbroken coconut. Coconuts hurling sport is found in Mavadi, Malaiyadiputhur etc. in Tirunelveli dist.

Cart race

Bullock cart race is found in many places. The bullocks which are able to go fast are tied to carts and then the race is started. Drivers would drive the carts to a particula distance. It is worth to see the cart race conducted in Kottaram, Kanniyakumari district during Dasara festival. They would get the permission from the Government in advance to conduct the race on highways. The basic cause of man's sense of valour permeates in such games. These are evidences to explain man's power. It has come of artistic feeling even though the art is diminishing these days.

ARTS OF WORSHIP

It is natural in man with Godly feeling to worship God. Every body worships according to his will and faith. Man turns to worship God wherever his knowledge and feeling drives him. Arts are the inventive creation of man's intelligence. He chooses to worship through them. Though he has created all arts for this purpose he has selected particular ar[illegible] only or divine worship.

Kavadi attam (Kavadi dance)

In Tamil Nadu Kavadi dance is performed as an event to worships of Murugan. The dance is to praise Lord Murugan. After undergoing many abstentions and vows the Bakthas carry the Kavadi on their shoulders to Murugan temple. Semi circular Kavadi is made of hard stick. The two edges of the stick joined upwardly in a semi circular form. It is plumed with peacock feather and flower garland. At the centre of the structure a lance is fixed upwardly. Colour garments are put on it. Some have tied the picture of Murugan at the edges of the semi circular structure, Numerous things are tied to the Kavadi. It is beautiful to see the Kavadi. While Nyandi melam is played the Kavadi dancers feel as if some Godly force has entered their bodies and they would begin to dance wildly without self, consciousness. The moment the melody pitch of the melam reaches high degree the quickness and vigour of dancer's

movements would also increase. All persons who have gathered then would say 'Muruganukku Arokara' Vel Vel Muruganukku Arokara'. It is as if Godly feelings has electrified the area.

Kavadi dancers have pierced through lips and their tongues for the insertion of small lance and Alagu (aperture). Then they could not talk or eat food. Some time they pierce Sedal in their back and with it they would pull along a car. They would do these deeds without minding pain. This is one of the hard rituals of worshipping God.

The carrying of Kavadi is symbolic of a monster Idumban carrying the hillocks, the abode of the Lord, slung on a pole. Mostly the temples for Murugan are situated on the hillocks. He is called Kunruthorum Adum Kadavul. (He is the God who dances on every hillock) Kuntrakuravi is the art of worshipping this God. Thousands of Kavadis would be taken to Palani hillock. There have been custom of carrying Kavadi in Kazhukumalai, Tirunelveli district for many years. For special rhythmic music Annamalai Reddiar has composed Kavadi chinthu. There have been custom of carrying Kavadi in Mailam (near Pondicherry) Kumarakoil (Kanniyakumari). There are 'Sandana Kavadi', 'Sarpa Kavadi', 'Seval Kavadi', 'Macha Kavadi', and 'Vel Kavadi'. They differ in their form. Vel Kavadi dancers would pierce through their body thousand eight or hundred and,eight lances. It is worth to see the Kavadi dancers go to the hill group after group.

In many places Kavadi dances are performed on commercial line too. No faith is rampart in them. But the artistic elegance is seen. The artists would apply many

trategm to attract the people. The Kavadi bearers would step up their movements to the vigour and quickness of music. Sometimes they would shift the Kavadi over their shoulders, heads and noses etc., displaying great artistry with many a pose and movement. Shifting the Kavadi over the body is identical with the movements of iron in the magnetic field. Bending the body, coming to the ground, jumping up-are the evidences showing an artist's dexterity. Sathangai is tied around the dancers. It produces sound while they dance. It is an artistic scene while the Kavadi bearers dance without holding the Kavadi by their hand.

It can be seen water pots are tied to the two edges of a stick. People call it Kavattu thondi. Through the two points of Kavadi rod weighty things are carried. It is prevalent in Andhra, Karnataka, Orissa and Tamil Nadu. It has developed as an art only in Tamil Nadu.

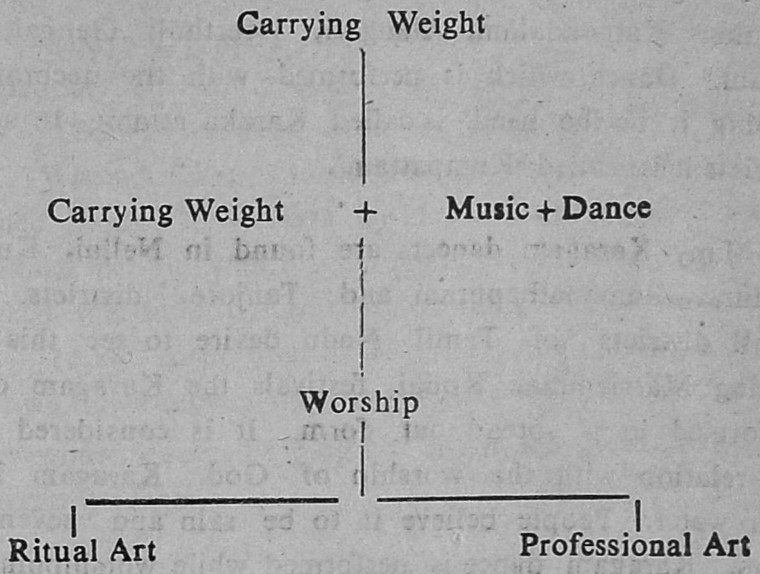
We can know most of the temples for Murugan are on hillocks. The people going to worship have to take their offerings with them. It iseasy to take the materials by slinging from the points of a rod. It is necessary for them to catch the shaft. So they can walk closly in a group. Considering these advantages man would have made Kavuthadi (holding rod).

As the people tread to the mountain for the worship of Murugan they sing songs enlogising him. We can recollect here the Bhakthas of Sabarimalai. Trek songs, Kavadi Sindus have been created for Murngan devotees. While they sing they would be in a state of rapture. Taking them for ardent, in them able persons have applied artistic straligans to allure people. Thus Kavadi dance may be created.

Kavadi dance is an art which has sprung religious feeling. Religion has authority to prohibit a man to do

anything according to his own desire. As artist wants release from its control and expresses full artistic calibre, Kavadiyattam would have been released from the grip of religion and established as an art of profession. Now it has developed as an professonal art. Now the Kavadi dance flourishes as religion-based and art-based.

Developments of Kavadi Attam



Helping to carry simply the Kavadi has blended with the methods of worshipping God. The Kavadi has helped to occupational arts. Now it is an artistic instrument helping these two sections. Godly feeling and artistic feeling are the cause of these two sections.

Kavadi attam is performed during the festivals conducted in rural temples. It is performed separately also. The sound of Nyandi melam suits Kavadi Attam admirably. There were events when it was conducted in the name of art, it had been accepted with bhakthi. When Valli Thirumanam was enacted

on the stage, people in the highest throat pitch shouted 'Arokara' without considering artistic show at the Kavadi Attam scenes and worshipped with 'Karpura Aradhana'. This shows the blending of rural people's realistic feeling with artistic scenes.

Karagam or Pot dance

Karagam is a rounded pot which has the following meanings Kamandalam, Alangati, Neerthuli, Gangai, Poonkudam. Dance which is performed with the decorated pot keeping it on the head is called Karaka attam. In southern districts it is called 'Kumpattam'.

Many Karagam dancers are found in Nellai, Kummari, Madurai, Ramanathapuram and Tanjore districts. People in all districts of Tamil Nadu desire to see this dance. During Marriamman Kodai festivals the Karagam dance is performed in a spread out form. It is considered that it has relation with the worship of God. Karagam is filled with water. People believe it to be rain and seven holy rivers. Karagam dance is performed while worshipping God. The pot is decorated with flower and margosa leaves. Devotee or worshipper of Amman would dance with the intention of bringing rain to the country. The dancer taps the pot often with a hand stick. People with great faith would welcome him and smear him with turmeric powder and pour water on his legs to wash him.

Karagam dance is performed elegantly in many places on commercial lines. There are some differences between ritual Karagam and artistic Karagam. While the former is filled with water and the latter is filled with rice. It is decorated with flowers and pasted with colour papers. Toy parrot is fixed at the top in the month place of the

Karagam. Mostly women would dance. Sometimes men would also take part. Karagam kept on head is not held by hand. After balancing it on the head the dancer would dance.

Professional artists would use brass pots too. Sathangai is tied around the dancer's leg. The sound of Nyandi melam is suitable to Karagam dance. Step by step it would reach to the highest pitch and stop suddenly. Like that the dance would go Surprising calmless emerged out of abrupt stoppage of the dance and music would invoke people's applause. Some people would be calm for blending with religious feeling. The dance has been performed before Amman temple. When Amman is taken out in procession the dance is performed along the streets moving in front of the deity. The village people would give money and gifts. Sometimes in between the dance items artists would perform the trickish shows. It is surprising to see that the dancers taking the thrown down money without any movement of the Karagam. Dancers would dance keeping pot upon pot over their heads in an arranged form.

They would also dance with fire pot at the top of a pestle which is inplanted on their heads. It is feast to eyes that they dance with fire glowing sticks tied to the hair. It stirs awesome fear.

When Karagam is kept on the head the dancer with agility would balance his steps on two ladders. He would go up and down through the ladder without the karagam. It worth to see the dancer to dance upon the flat part of the pot. These cute performances are done by the dextrous artistic women to establish their ability and at the same time to hold the audience in surprise

One woman or two women have performed Karagam dance. Trickish shows shown at interval would diminish the artistic elegance of Karagam dance. If it is shown at the end of the dance the elegance will be stamped to remain in our memory.

Sections of Karagam dance would have existed during the Silapathikaram time. Kudakkuttu is one of the eleven dances performed by Madhavi. This was played by Kannan. Bhanasuran puts Kannan's grandson Aniruthian in prison. With pots made of earth and brass put on the head, Kannan dances in the streets of 'Cho' to release him. Pot is one of the surprising Kuttus. Rural Samiyadigal would dance keeping pots over their heads.

Karagam dancers would sing many songs. Songs are similar to the tunes of folk songs. Here is a song which has a serial order of numerical numbers one to ten in its stanzas.

'ஒண்ணாம் கரகமாடி எங்க முத்துமாரி
ஒசந்த கரகமாடி எங்க முத்துமாரி
ரெண்டாம் கரகமாடி எங்க முத்துமாரி
ரத்தின கரகமாடி எங்க முத்துமாரி

The Language used, the meaning conveyed and music evoled are highly appealing and interesting to the common people.

It is performed in the name of God and worship of art. Let us think about the advent of the dance. In olden days women would go to the river or pond to fetch water. They would walk along with pot filled with water. Owing to experience they would walk without holding the pots by hands. Men would have found an elegance in

their walk. Then they would have done some modifications to transform it into Karagam dance. Identifying water with rain (Maari) man mixed God's grace with it, stroking the mixture with the tendency of worship he might have considered the arts of religious feeling. Coming out of man's deeds, growing in Godly feeling Karagam dance has existed. Having been not able to contain his ability in religious structure the artist would have developed in another method. It has developed as art of worshipping God and art of religious feeling.

Kolattam

Kolattam is joyfully played in most parts of Tamil Nadu. Two wooden sticks are used in the play and a charming sound is produced while the sticks are struck against each other and crossward. The name was derived from stricking sticks. Generally the sticks are artisticaly painted with red and green colours. It is considered that women would play well. Firstly the dance was used to sing on the glory of God. The dance would be commenced on 'Ammavasai day' following the Deepavali festival. The dance would extend for ten days. Women would go with the sticks from house to house and play Kolattam. The dance would be played in the courtyard of the house and it would be convenient for spectators to gaze on.

Women would form a circle and play the dance. They would be coming even after the play has started. The circle has enlarged with comers by their continuous flow. Songs would accompany with the dance. The players would strike against the sticks holding in their hands by moving forward and backward, bending low and raising up. The dance would go according to the sound produced by the stricking sticks.

Most of the songs have sung the glory of Kannan. Later songs on other Gods have come to occupy. Now social songs are sung. A Puranic story is related to this dance. A war goes against a mons'er Bhanda. Parvathi Devi does penance for nine days to turn the war in favour of the devas. Being unable to withstand the vigourous penance Parvathi's friends go to Nandi devar and play Kolattam to get his grace. Due to their play the vigorous penance has reduced and brightness reappears on Her face. The greatness of Kolattam can be understood from this story.

Still Kolattam is started from the Sannadhi of Nandi. A clay image of Nandi devar is made when the play has commenced. Offerings are made to a small boy who is personified Nandi devar. After the play is over the clay image will be thrown into the river or pond. It can be understood that the play would have been performed in ancient time also. This is noted from Kanchipuram. Today men are participating in the play. The dance is played in many parts of India having undergone slight modifications. It has a name 'Thandalasya' in Sanskrit language. The play is named after 'Sundiyaras' in Rajasthan.

There is another Kolattam called Pinnal Kolattam. The players hands are holding the sticks tied up to ropes (knitted) and they are knitted up somewhere. Different kinds of knitting are noticed in the ropes During temple procession the dance is played. Knitting and unknitting have taken place during the play.

Kaliyal adittal

This is played in Kumari and Nellai districts. The paly is similar to Kolattam. Sticks used in the play are very short. Its greatness can be found in the play and not in the

sticks. This can be understood from the names Kathakali and Thiruvathiri kali.

The name 'Kali' has two meanings—pleasure and play. The word 'Kali' (Malayalam language) would have come of the people's pleasure derived from the play.

The players would dance according to the sound produced from the striking sticks. They would dance making a single circle or double circles. Singer would stand in the centre of the circle and sing. Movements of their bodies and striking would be in accordance with the 'Thalas'. It is played during temple festivals, Christian festivals, school and social functions. The dance is performed in some places expounding harvest, history and Puranic stories. Boys and girls participate in this dance,

Podikazhiyattam

Fishermen living at the east coast areas in Tamil Nadu have played the dance. The name derived from the using of small sticks. From eight to sixteen men would play the dance and women would be singers. Songs glorify Lord Murugan.

Two persons would join together and stand facing each other keeping their one hand at the hip. They would strike the sticks with the other. Their kicking is the Thalam. Stricking would go according to musical rhythmes. The moment the first song ends and the next one is about to begin the dance would be stopped. Sometime both men and women would sing jointly

The players would wear colourful garments and flowers, conch and coral garlands. They would smear the whole body with sandal paste and kunkum. During the play they

would use cymbal, dolac matthalam, sruthi and thalam. The dance is played to invoke God's blessings. Artistic elegance can be found in the play.

Kummi

Kummi has an impcrtant place in the dances of Tamil Nadu. There is relat on between Koppi of Andhra and Kaikotti kali of Kerala. The dance is also played in Kanara also. Karpa dance of Gujaratti and Kummar dance of Rajasthan are related to Kummi.

There are two Kummies, one is played by men, the other is played by girls. It is pleasure to see women have gathered round a lamp and sing songs. People have also liked it.

During Marriamman, Muthalamman and Bhagavathi Amman and Kanu Pongal festivals the play is conducted consecutively for ten days. It is played in the houses where girls have reached the puberty stage. Women would go to Nambikoil Malai, Thannir thondu and Panangai uruli and play kummi. Their songs would glorify God.

The girls would dance around eighteen varieties of grains which have been kept in the temple. Here is a song to glorify the incident.

'ஒண்ணாங் கிழமையன்னிக்கு ஓரிலையாம்—முளைப்பாரி
இரண்டாங் கிழமையன்னிக்கு இரண்டிலையாம்—
முளைப்பாரி
மூன்றாங் கிழமையன்னிக்கு மூன்றிலையாம்—முளைப்பாரி
நாலாங் கிழமையன்னிக்கு மூன்றிலையாம்—முளைப்பாரி
பத்தாங் கிழமையன்னிக்குப் பதமே யடைந்திடுமே !

The last stanzas of the songs are ending in Thanane Thananea.

The first stanza of the song is sung by the leader. The others will repeat the stanza in a chorus form. Stories of God are woven through Kummi songs. They would wear garments according to the characters in the stories. This is an art of worshipping. Change of times have conduced to developments. Solo songs have taken place in the dance.

They would clap their hands while singing. Clapping are classified into Viral thattu (Strike with fingers) Ullangai thattu (strike with palms) Anjali thattu (Strike with joined palms) Muzhangai thattu (strike with elbows). While they dance, each of their limbs would touch the ground at different time. It is pleasure to see the dancer's forward and backward movements and their bending down and raising up while the play goes on.

In course of time Kummi songs have developed into a separate lIterature in Tamil. There are books on Kummi songs. Harichandran Kummi, Valliamman Kummi, Siruthonda Nayanar Kummi, Pancha Pandvar Vaikunthar Kummi. Besides that Nabiallah Karana Kummi, Gananpadesa Perinba Kummi, and Villaimathar Kummi. This literature has evolved to reach reformed form after branching from folk lore.

Here is a Kummi song inviting girls to perform the dance.

'வாருங்கடி தோழிப் பெண்களா
மகிழ்ந்து கும்மி யடித்தாடச்
சேங்ருகடி பெண்களெல்லாம்.'

'சித்தம் மகிழ்ந்திந்த சரிதை கேட்டிருந்த
தேவிமார் வாழத் தினம் வாழி'

There is another Kummi called 'Chandi kummi'. gives pleasure and strength to women. The drawing of water, cleaning the vessel, cooking of food and pounding of flour are vivified through the dance and songs of Kummi.

Here is a song which expresses the pleasure of a woman after drawing Kolams.

'கும்மியடிப்போம் கும்மி யடிப்போம்
கோலத்தைச் சுற்றிக் கும்மி யடிப்போம்
ஒன்றாகச் சேர்ந்து கும்மி யடிப்போம்.'

Krishnan attam

In Tamil Nadu there was a custom of people to worship man who put on the guise of God. It has a reference in 'Silapathikaram'. People of Palai terrain put a girl on the role of Kotravai and worship her. It indicates the entry of Supreme Power into human body.

Kannan is one of the worshipping deities of Tamils. We can see the people put on the role of the deity. The player would play the flute as Kannan does. His head dress is like that of Kannan. A peacock feather would dance on the head. He would put on wollen garment. Flower and coral garlands would adorn the neck. The dance is played during festival time. The dance has been conducted in continuation of 'Achiyar Kuravai' mentioned in Silapathikaram.

Fire Walking

People consider fire walking as a form of purification. To asertain purity to the world one should have to enter into fire. This is noted in ancient stories. It can be understood that people

forced the women to enter into fire whose chastity was doubted. Nandanar got purified after getting into fire. The destruction of Madurai city by fire is described in Silapathikaram. During festivals we can see worshippers getting into fire. This incident would be celebrated in Draupathi Amman festivals. At Reddiyar kuppam in North Arcot district fire walking is very famous even today.

The fire place is constructed near the temple. It is divided into two parts. One has fire and other has water. The deity of Draupathi Amman is placed near the fire place. After entering into fire they he devotees take a bath in water. They fill the air with the shouting 'Radha Ramana, Govinda Govinda' etc, The whole place is illuminated with Bhakthi. After the performances are over the Goddess of deity is taken into the temple. These festivals are conducted in many districts in Tamil Nadu. In South districts it is celebrated during Draupathi Amman festival. In Tirunelveli district people call it Pookuzhi. Devotees should undergo many abstentions and vows to enter into fire. They are purified by pouring turmeric water while they go to the temple.

Evil should be warded off. This concept is established by performing these rituals. Confidence and firm mind are necessary to enter into fire. The devotees who carry Kavadis get into the fire before going to the temple. It is surprising to see small boys also enter into the fire after undergoing vows.

Thaliaruppu Vizha

This festival is conducted in Kothattai (South Arcot) to worship Kuthandavar. The deity is named Aravan also. Mostly unmarried people go to worship Him. Alies who are neither male nor female would also worship Him.

During Pournami (full moon)days unmarried men would go to the temple in the guise of women. They wear thali around their necks as if they are married to Kuthandvar. There would be an incident at 12 'O' clock night and it mentions Kuthandavur's death.

The disguised persons untie their thalies and break their bangles. They would start beating their chest bv their hands for having become widows. People believe that if they participate in the incident they would married get married.

The People at Kothatti worship Aravan mentioned in the Mahabharatha as Kuthandavar. Aravan says Kannan his desire to marry as he will be killed in the battle field. On hearing it Kannan marries him in the disguise of Mohini. In the next Ammavasi he is dead.

Here is a dirge of disguised persons They would mourn as if the husband is dead.

'ஆவின் நீ வருவேன்னு ராசா
இந்த ஆசைப்பெண்ணு காத்திருந்தேன்
வீரன் நீ வருவேன்னு என்ராசா
விடியுமுட்டும் காத்திருந்தேன்
பஞ்சி மெத்த போட்டு வச்சேன் என்ராசா
பாய் போட்டு காத்திருந்தேன்
ஆசை வச்சி மாலையிட்டேன் என்ராசா
ஆளாயி காத்திருந்தேன்

கொண்டையிலே பூமுடிச்சேன் என்ராசா
கைகளுக்கு வளையலிட்டேன்
எங்கொண்டப்பூ வாடலியே என்ராசா
கைவளையும் நோகல்லியே !

The story of Mahabharatha speaks of the valourous fight made by Aravan. He is glorified as Kutri Andavar. It is renamed as Kuthandavar. Folk people believe primitive stories. They enact the stories with great faith.

Inviting Song

Devotees in Sholingar and Vellore (North Arcot district) would get desire to invite Gods by singing songs and get their grace. They would not prick ear or tonsurer their head without the acceptence of God. They would produce sound through Udukai and Pampai to bring the God on man. Mostly women would participate in it. Men and women would dance jointly. Those who beat the melam would sing inviting songs. Devotees would expect the arrival of the God. It is performed on the basis of faith.

Bhagavatha Dance

Those who worship Kannan would perform the dance. Devotees of Hari would participate in it. The dance has expounded Krishna's dance with Gopies. Radhakrishna's dance has also taken place. They would dance around a lighted lamp with their upholding hands. The dance is celebrated in a grand manner on Ramanavani and Kokulashtami days. It projects the merger of Atma with God. The dance is performed in the desired pattern of folk people. Mostly folk people would perform the dance.

Thiru Nadanam

Devotees of Vaikunda Swamy in Nellai and Kumari districts have performed Thiru Nadanam to worship Him and are ushered to Vaikundam. The worshippers of Vaikundaswamy have constructed many temples and shelters in the two districts. The dance is performed before the Sanctum Sanctorum. The dancers would dance around the flag-staff of the temple.

The dancers would wear saffron dress. They would draw straight Namam on forehead. Beads would adorn their necks. They would dance circumbulating in the left direction holding long sticks in their hands. The dance is performed with the thoughts centred on God only. So it is called Thiru Nadanam. Dancers have to undergo many vows and abstentions.

Muthukutty swamy of Kumari district made the way for the art to get established With his Godly feeling he has prescribed rules for the dance. There is a custom to put a lamp at the centre and dance. The dance is similar to Bhagavatha dance. The dancers are village folks leading simple life. They have firm faith. The aim of the dance is to secure the God's grace.

Worship of God by performing dance in a circular way is found in Himachal Pradesh. Punjab, Madya Pradesh, Bengal, Orissa, Assam, Thiripura and Karnataka districts, In North states the devotees would dance by circumbulating the deities of Thandeswari and Dhanalakshmi and worship them. In foreign countries there is a custom to dance around apole. It is called Maypole.

Dummy Horse Show

There are numerous dances in Tamil Nadu which put on the images of animals. Dummy horse dance is one of them. In some places it is called Puravi attam. The dance is performed during temple festivals and social functions.

The image of horse is made of card board and bamboo strips and it is decorated with colourful garments. Legs are not joined. The dancer would get into the horse through the hole made there in and looks as if he is riding on horse. back. He would tie wooden stilts to his feet. By kicking them on the floor one can hear the sound of the horse's hooves. A melliflous sound can be heard while he dances. He would sit on the back of the horse.

The participants produced a sound through a musical instrument (Kunthalam). Now Band Melam is used. He would dance manipulating the dummy horse to the sound of the melam. It is conducted like a pantomime. Puranic stories and historical events are explained through the show.

Thanjavur is the citadel of dummy horse show artists. It was under Mharatta patronage. Some valorous scenes depicting Shivaji's salutation to mother Bhavani and his victory over enemies would shown through the dance.

They consider any event may be explained through the show. Kathakali of Kerala, and Kathak of Punjab are found to be some semblances of Poikkal Kutirai attam. It could be said that there is a relation between horse dance in Andhra and the dummy horse show. In Andhra live horses are used in the dance. In Malabar people gave images of horses and bullocks to the God to ward off evil spirits and prevent contagious diseases.

Looking at all this we are led to understand that there is a connection between religion and horse.

In foreign countries also religion has connection with the horse. In Carnivad Moriskas festivals and on May day horses are brought to glorify the events. The event of defeating Mors by Samliago riding on the horse back is celebrated by the people of Los Moros.

The dance is performed in marriage festival. Woman is the main participant. In Tamil Nadu woman is one of the dance performers of the play. It is to be considered whether the would come to commemorate Shivaji as it was under Maharata patronage. If it is the fact why it is considered important during temple festivals.

Horse signifies fertility. Images of earthern horses at Harappa make us think that people at the place would have used horses before the arrival of Ariyans. Bhilar believed that the spirit of man would go to the eternal world by riding on horse back. They made images to point it out. They consider the horse to be a sacred animal and brige connecting the eternal world and the earth. There are many primitive stories with them to prove it. All know that there is a relation between Iyyanar and the horse. The horse is found to be sacred in the Rig Veda also. There was a custom to give horse to the seven Kamikais (Virglis) who protect us from evil forces. Some notes tell that horses were sacrificed to the God Varuna. Some primitives do not perform religious ceremonies without horses. People have believed that horse gives enrichment in life, since olden days. The image of horse was worshipped to translate thoughts into action.

In the Kambira Festival (Bengal) there would be a procession as if God Siva's Bhuthaganankal ride on horse back. It was a custom among the people of this place to give horses to Gods, whether it is folk God or Goddess.

It signifies the summer's victory over winter, or the victory of goodness over bad In many places of the world, horse is glorified by linking it with religion.

Peacock Dance

Mostly wherever the dummy horse show is conducted there would be peacock dance. The peacock is made of card board. The dancer would stand on it and dance. He would hold a lance in his hand. He impersonates God Murugan. He would dance according to the Band melam. Opening of mouth and movements of neck remind us a live peacock. It helps to pulsate the play. The legs of the dance are decorated like that of peacock's legs.

The dancers would perform many feats to attract people. Peacock's fear and anger are projected in the show. It is considered sacrad as it has relation with Lord Muruga. Naturally peacock's feather is an attracting thing.

Lion Dance

To dance on the card board of lion's image is called Lion dance. It is the carrier beast of Kali. The dancer would impersonate Kali. At intervals he would leap with a sword in his hand as Kali does to kill Mahishasuran. Somebody would act as the Asura. The dance would end after the fall of the Asura.

The dance is not performed separately. It is combined with peacock dance. The grandeur of the dance rests upon

the fearsome sight of Kali. The dance is slowly diminishing now. In some places a man would dance wearing the mask of the lion. It should be studied as to whether it has any relation with Narasimha Avatharam

Anuman Aattam

The dancer would impersonate Anuman in Ramayanam. Long ago it was performed in Southern districts. Now nobody has dancing this feature. It can be seen Kuluvas making real monkey dance as Anuman for getting petty alms. It is decorated with coloured shirt and coral chains

The monkey would climb up and descend down a stick which is given to it. It would perform many interesting plays. In real Anuman dance the player would wear the mask of monkey His dance is similar to the monkey's activities. The deople who have gathered there would laugh and enjoy the dance.

In another place the dancer climbed a coconut tree to pluck the coconuts and gored them with the use of his teeth. He would have thought to mimic everything that would happen in real life. The audience would tell that the dance was performed with artistic elegance.

There were Samiyadikal who performed the Anuman dance as if the power of God had descended into their body. The valiant deeds of Anuman were shown through the dance. It was said that Narayana Vadivu Samiyar had done surprising deeds through his Anuman attam before people at Osaravilai in Kanniyakumari district when Lord Thirumal came in procession on his carrier Karudan. As a result of

surging emotions he had lost his self consciousness and climbed a peepal tree near the temple street, thinking himself to be real Anuman. The event evokes great appreciation that he himself had merged with artistic feeling without minding his life.

These types of monkey dances are performed in the names of Macaque in Borniyo, Javara in African countries and Nodrama, Sarugaku and Den-gagu in Japan. Keeping all this in mind we can understand the greatness of the dance.

Bear Dance

The dancer who dances wearing the mask and skin of the bear is called bear dancer. As the eyes are open they could see the audience when dancing. He would put his hands into the fore legs of the bear and swing them to the fears of women and children. The bear dance is conducted along with other dances.

Some people would go a begging from house to house with the bear. The appearence of the bear gives more attraction than the art. Bear dances can be seen in Salem and Ramanathapuram districts. It seems there is no relation between the bear dance and worshipping of Karadi Perumal in Ramanatapuram. 'Karadi' means a bear. But we may think of the relation between Jambavan in Ramayanam and the bear dance.

Bears are very helpful to prevent diseases. It is said there was a custom to seat children on bear's back. People believed that the bear would get energy from the sun and supply it to the earth. It stands as an emblem of a a warrior tribe.

Bull Dance

In Tamil Nadu the dancer would wear the mask of a bull and perform the Rishaba dance. Now the dance has reached the diminishing stage. There would be some relation between Nandi Devar and the dance.

At present man would bring a live bull with the decoration of bells and garlands. It is called temple bull. Whatever the owner of the bull says it would swing its head to say affirmation. People call it as 'Poom Poom Madu'. It is named in Ramanathapuram as Azhakar Koil Madu. He would bring it to earn his bread. There is no artistic elegance in it.

Aaliyattam

There was a custom in Tamil Nadu to put on fearful images of demons and dance. Some stories have been woven in the imagination of evil spirits as big appearences. They would dance what they have imagined. They showed fearful appearences by wearing the masks of demons. They imagined evil spirits as if in the form of images of demon characters mentioned in Puranic stories. The structure of demon is made out of wood. Long teeth and broad nose are chiselled out. Dots are painted to increase fearful feelings.

This attam is conducted in a grand manner in Amman Kudai festivals in Southern districts. The effigy of man is made of bamboo strips which are stuffed with straw. It is decorated with lengthy garments. Head is made separately to suit the form. One person can stand inside the Aali. There are two holes on the chest through which he can see

outside. Carrying the huge structure a man would dance. Three or four Aalis would dance together. Among them one is called Kuravan and other Kuratti. The other Aalis would be made to beat drums and play flute. Male Aali would dance extending his hand and he is followed by female Aali. Both would make loud noises. Small boys would run way with fear on seeing it.

When Amman is in procession, Aalis would dance to the accompaniment of Nadaswaram and Nyandi melam. At street corners they would circumbulate themselves. Rural people desire to see the dance This type of fearful dance is said to have been performed in many parts of India. Arunachala Pradesh is famous for such dances.

Vetala Attam

The dancer would dance wearing the mask of Vetalam. He would hold fire pot in his hand. He could see outside through the holes of the eyes on the mask. The dance is performed calmly to the rthymic notes. The face and teeth of Vedalam projects fear. Margosa leaves are used to fan the fire

Four or five children would dance around the Vedalam whose faces are dotted with black and red. Margosa leaves are tied around their waist Holding the leaves in their hands they would revolve themselves. Rural people have called them Kolliyappai. This is derived from Kolli vaai pey. It means a fiend with fire in the mouth.

The dance is conducted in Kudai festivals conducted in Tirunelveli and Kumari districts. It follows the Aali dance. It has no merriment and pomp. The dance is played to represent the furious Gods. Those who are short and fat

are selected for the dance. Vetalams are considered as supporting the army of Amman.

Varna Kadangi Attam

The dance is played in streets. Particular clan is there to play the dance. They would beat Udukku and sing worhipping songs. At intervels they would say predictions to village people who would gather round them to hear. Two or three persons would play Varna Kodangi attam. This dance is performed in Tirunelveli district. Their garments are surprising to look at. A particular set of people who know this attam are called to sing worshipping-songs in Kodangi method.

ARTS OF TRANCE

Stage of Trance

Man practice arts with faith of God. He identified God through himself. He believes some persons have the power to do godly deeds by God's grace. He deems it to be superior to human energy. Every God has different characteristics. He determines the God's way of life through the stories of God. The dances differed from place to place in accordance with the stories and characteristics of Gods. They have no artistic flavour. People consider the dance not to be the giver of art but the giver of God's whim. These dances help to understand the general characteristics of folk arts.

These Godly dances are called in the name of Samiyattam. The beginning stage of the dance is named Aarasani. The word is derived from Aarathani. Stories of God are narrated with the accompaniment of melam. The dance would be performed when the spirit of the deity entered the dancer's body. People consider the spirit of God has appeared before them. They would honour him and salute him. These dances are performed in different forms. The elegance of folk art can be understood by distinguishing the forms.

Prime Gods and Way of Worship

It is not at all easy to calculate the number of Gods worshipped by rural people. We can see thousands of Gods

worshipped in Tamil Nadu. The names of Gods also differed from place to place. New Gods have appeared. Wi hout being worshipped some have become momentos and they have been forgotten in the passage of time. Some Gods have been worshipped for a long time The degree of honour varies from place to place. Ups and downs are found among Gods too. There are family Gods and common Gods. Their relations are explained. There are Gods who instill fear and there are Gods who condescend grace. Masculine, femimine forms, demons, and friends are found among deities. Folk Gods worshipped may be classified as remarkable among deads, ancestors, and creations out of fear consciousness.

Iyanar, Munianarappan, Karupanar, Vettairayan, Krishnarappan, Kaliyattal, Pedari, Padhrakali, Draupathi amman, Veera mathi and Samundeswari are considered first line Gods in Salem, Kovai, Periar and Dharmapuri districts. Samundeswari is worshipped in these districts as they are near Karnataka. It is customary to drink the blood of sacrificed beasts in Ayodiyapattinam in Salem district. The same custom has been in vogue for Sudalaimadan and Iyaki dances in Nellai and Kumari districts. Ox is sacrificed to Adanur Amman in Salem. God Periandavar says prediction while in trance.

The deities Angalamman, Renukadevi, Kaliyamman, Draupathiamman, Marriamman, Pavadairayan, Kuttandavar, Muneswaran, Karumarii amman and Nagamman are worshipped in North Arcot, South Arcot and Chengalpet. Angalamman Samiyadi dances with sword and aperture in hand. The Goddess is worshipped for holding power to cure diseases. People believe that if the sword is put into the stomach of the deseased person he would be cured of ills The custom

is followed in Kurinjippadi in South Arcot district. Turmeric is given to people while Samiyadis come in procession.

The dancer who dances in Puttu Mariamman Temple pricks sedals. After undergoing fast he would dance tying margosa leaves and yellow cloth over the loins.

Aravan (Kuttandavar) worship goes on in a grand manner in Kiliyanoor, Thailapuram, Kottatti and Thirupathiripuliur. Thali untying event done was explained already. The devotee would say prediction during Pournami days at Eraiyanoor Kali temple. Forecasting goes on during Ammavasai days in Settupakkam, Chengalpet distrirt. People under trance would stand on the nailed wooden-plank and cast predictions. It is heard by people with awe and astonishment. The fore-teller would stand on nailed wooden shoes and cast prediction in Ottai Thennampillai Thattu in Kumari district. Predictions with the power of God's charm go in Poosaipuravillai, Kundal, Esanthengu and Pettaperumal Kudiyiruppu. Chanting Mantras and casting prediction go on in Karumariamman in Sholingar (North Arcot).

Men and women would dance together in Muneswaran temple in Vellore. Goat and fowl are sacrificed. If sheep and fowl get infection or diseases they would be taken round the temple after pricking them with sedals. If man gets disease, entreaty would be made. After recovery he would be placed on a paadai of green leaves and taken around the temple.

People under the charm or clutch of devil would be taken to the temple to cast away the evil spirits. The dancer who dances

under the charm of God would beat the people under the charm of devil. The deeds to drive away the devil are done in the church too at Rajavur in Kumari district. People under the charm of devil would dance and talk incoherently. They are tried to be cured in many ways. Driving devil, prediction, curing of desease are done in Chairman Arunachala Swamy temple at Aeral, Tirunelveli district.

People would take soil from the place and believe that the disease would be cured if smeared by that soil. Anjaneyanattam played at this place has power and spirit. Magical play is adopted to cure diseases in Pennattur (North Arcot) This is called Pichi poduthal'. People would stand under a margosa tree and throw the pieces of lemon at all the four directions. These are done according to the concept and way of a magician.

Karuppurayan Mariamman, Chellandiamman and Katteri are worshipped in Kovai district. Arasur Karuppurayan temple is famous in Avinasi. Here the dance and festival have special attraction. The dancers would come dancing from Karuppurayan temple to Kandaswamy temple, a little away from Karuppurayan temple. There women are not allowed. Sendai melam would be beaten. The dancer would dance evoking anger from Kandaswamy by saying something. It is worth seeing that ten to twenty persons are dancing with swords in their hands. They cut themselves with swords. They would try to instigate anger in Kandaswamy by saying defectives. Then they sit on their knees. One would whip others. Beaten person would go away. The performer of 'Pooja' would utter prophesy. The dance is performed on Sivarathiri festival. Animals would be sacrificed to Karupuswamy.

Pallayam a mixture of pulses would be offered to devotees. After the festival is over the devotees would be given holy water from a Kundam. The Kundam is covered with stones. The village people are united to celebrate the festival after forgetting hatred and enmity. There is a custom in the village to name their first born child as Karupan.

Celebration of vow and penance extends for eight days in Mariyamman temple at Narasimhapuram. Each man brings a Kalasam containing margosa leaves. Women would come with fire pots and light to the temple. Flour lamp is taken from the house. They do frivolous activities after taking bath in turmeric water. The same artistic elegance is found in Chellandiamman festival in Santhilapuram. It is to conceive that when the God's basic appearances remain the same their names diffed from place to place.

The festival celebrated in Mariyamman temple at Raghunatha Samuthiram (North Arcot district) in the month of 'Adi', is called Pastry offering festival. (Kuzh Varthal Thiruvizha). After tying 'Kappu' the dancers would go abstention for three days. They would carry Mariyamman Karagam, Ponniamman Karagam, Puradiar Karagam and go round the village. Poojas are performed at three stages. Thalai Deivam, Pura Deivam, Ellai Deivam (boundary). God's status and work are diverse and distinct. There is a custom to worship of sieve lamp. Some do Angappranam by rolling on the ground. Beating Udukai and Pampai people would entertain divinity to descend on a man. It is called Vannittal.

They would offer rice pastry (Kuzh Varttal) |to all in mid-day. Previous night Karagam procession and Kuttu

relating to the stories from the Mahabharatha would be conducted.

Koppudai Amman festival is celebrated in a grand manner at the northern side of Ramanathapuram district Festival celebrated at Konnapet has special attraction. Aathankudi, Anthirnachiyamman, Nedumaram Malaiyarasi. Kulathupatti Ponazhagi. Palaavaankudi Sengamalathamman, Vairavanpatti Poomalaichiamman, Velankudi Periya Naikiamman and Pallathur Vayal Nachiyamman—these are chief Goddesses. It is said these seven sisters floated in the river in seven boxes after their death. The boxes that were kept look like symetry tombs.

Besides that, Pallathur Solaiyandavar, Kallur Royavaram Iynar, Velankudi Karupar, Valliappadi Senkedakaruppan, Kezhkai Nelli Kottai Petha perumal—these masculnie Gods are worshipped for seven or eight days.

There Kuttu is conducted with offerings in seven Amman temples. Now it has been limited to three days. In festivals Manjuvirattu is conducted in a grand manner at Aathankudi and Kallur Royavaram. Thousands of bulls participate in Manjuvirattu

In Kottaiyur and Kottaddai people would worship God by carrying milk pot. This is called 'Madhu Eduthal'. Traditionally they take twenty one pots from seven villages and three of them from each village would be carried on head to Velankudi Karupar temple. Many benevolent Gods are in the name of Karupar. It is awesome to see their dance with sickles in their hands.

There is Kachakara Amman temple in Sivakasi (Ramanathapuram). The Goddess has the powers to cure fever.

People there have good faithin this Goddess. On Fridays the Amman is worshipped with 'Sundavattal Rasam'. It ha got a popular account for this custom.

Six hundred years ago people came from Kanniya-kumari for doing business at Sivakasi. A man who came on trade was affected with fever. His wife who accompanied him throughout the day wept and prayed for the grace of Pattirakali Amman. Amman appeared in her dream and announced that if she had prepared Sundavattal Rasam with pongal, her husband would be cured of. She did as was told by Amman and her husband was cured. She then told everybody about it amazingly. Soon a temple was raised for the Amman and worship had begun there. As she saved the husband from illness the Amman is called Kaichalkkara Amman, Now it has been converted into Kacha-kara Amman.

Festivals are conducted in the temple by the people of Sivakasi. Dance and music are also performed. To explain the history in the story a dance was conducted long ago. Evidently queer information has stick around the folk-Gods. These festivals are evident with many faiths. God enticers dance would go according to popular stories. People have acquired this and if their faith is disrupted, catastrophe would follow on.

Kannattal is worshipped as a glorious Goddess in Madurai district. It may be another name of Kannaki. The Gods in Tanjore and Trichy are the same as the Gods in Northern districts. Mode of worship is the same. There is plethora of Iyanars and Karupars. Mostly it is seen in Pudukottai.

In Trichy District Karumariyamman festival is celebrated n an elaborate manner. It is surprising to look on God charmers who come with hooks joined to a stick. Their aim is to worship God subjecting themselves to great strain. There are plethora of temples of family deities on the banks of river Caveri. This would have been handed down by the fore-fathers. The same is followed in Tanjore district too. The mode of worship followed in Ramanathapuram is reflected in it. People believed that if they strain they can get the grace of God.

Folk gods in Nellai and Kumari districts go with the same stories which are linking the two districts. There are Gods signifying the characteristics of other districts. Rural propensity remains the same in both districts as they have close social connections.

Sudalaimadan is considered the prime among the masculine Gods. People would be submissive after hearing the furious and violent characteristics of the God in songs. He has temples erected in all villages. The dancer under the charm of that God would dance bending his body and it would create awe. He would dance with colourful cap on his head Five bells hung on a spear would dangle He would dance with a burning torch holding in his hand or inserting in the waist. Some would dance with many torches holding in his hands. He would beat on his head and body with weapons while dancing. It is interesting to see him puting his hand into the pot of pongal and takes hot bath. He would go dancing to crematorium and pick up bones. It is not desirable to see their acceptance of the sacrifice of the cock and goat. Sudalaimadan eats the lungs of the goat with plantain.

The story has differed in the case of Sudalaimadan with apron. Violence in his play is of a lesser degree. We do

not know whether this is due to change of place or he may be some other God. Seevalapperi Sudalaimadan has special attraction in worshipping.

Masanaswamy, God of crematorium is one like that of Sudalaimadan. He is the protector of cremation ground. His name should be Mayanaswamy. He has brotherly relationship with Sudalaimadan. He has apron, cap and plump stick. Some would not go to this temple out of fear. In the same way people worship Santtimadan, Palamadan, Vannaramadan and Sankilimadan. Each of them has got separate stories.

Kapalakaran is a God who carries firepot in his hand and dance. While he dances he would take eatables by putting his hand into boiling oil. Vallaikara Swaml would drink liquor and smoke while he dances. He would talk in English with a gun in his hand. His temple is in Pooviyur and Poosapuraivillai in Kumari district. All know he is a historical hero. Villupattu also lays emphasis on it.

People worship Pichaikalan and Servaikaran as gods who were really killed. Pichaikalan dance looks furious. People feraid of them even to approch. The temple for him is in Surankudi. This is the place where he lived. Servaikaran belongs to Sathankulam. Temples for him are in Kundal (Kumari) Ettukuttan Therivillai. The trance would be vigourous. Virutu a man who indulged in theft at Kunjanvillai is worshipped as God. Villupattu and Samiyattam are conducted profusely. We can understand from the worshipping of these gods that people erected temples for those who were killed violently.

Thenkarai (South bank) Maharaja temple in Parappadi village near Nanguneri (Tirunelveli) is famous for attam and story. The story goes like this. Water flows full in the river. A girl crosses the river from the Northern bank to Southern bank to catch her cow. While she feels about her inability to cross the river she sees a man comes riding on horse back. She requires his help to get her cow.

'ஆற்றுக்குத் தென்புறம் நிற்கும் ராசாவே
என் பசுவை வடபுறம் துரத்தி விடுவாய்'

The man handed over the cow to her. She tells everybody that God came in human form and helped her. Then on, the temple is called Thenkarai Maharaja Koil. One day four brothers steal in the temple. An announcement is made about them through divine grace. At once people gather and catch them red handed. As ordered by the village chieftain they are beheaded in four directions. Their younger sister comes in search of her brothers.

'கள்ளரின் கண்ணைக் கட்டி மறைத்து
ஓடவிட்டு வீசுவெட்டு'

When she looks at the beheaded brothers she weeps and flings curses upon the village.

'கொன்றொழித்த ஊரிலே
கூவுவதுக்குக் கோழியும்
குலைப்பதுக்கு நாயும்
இல்லாமல் போகுமே'

It is not known whether her curse had effect or not. It can be seen that Chittor, where the temple is situated, is in a dilapidated condition. We can see the dismantled walls, reconstructed. This legend is sung as Villupattu in the temple.

Four men and one woman would dance. Men would dance spiritedly. They would hold weapons in their hands. They would fall to the ground one by one when the beheading stage is reached. They would go under the release of power of God. Female deities dance with weaping posture. When it is a cursing stage in the song the female dancer would abuse fastly and her appearence would be fearful. Then she is released from the charming spell. This is called Malaiyeruthal.

Near the temple the worship of Veeramani is done. It fills man with ebullion. The dancer would dance with boiled up feeling. Driving away devil and prediction would go on there. The dancer would beat himself and swing fast while he dances, The demonic dance is performed to the accompaniment of Kottu melam, The dance has become a spirited act according to the story explained in Villupattu.

Avaiyaramman is worshipped in Therisanam Koppu. and Kattaiyerum Perumal in Pooviur. Vandimalaiyan and Vandimalaichiyamman are worshipped with music and dance. The dance in Pooviyur is fast and filled with spirit. People would gather at Edalakudi temple and dance. They would dance in a row. This recalls to our mind Devarattam. They would dance in consonance with mela thalam. The statue of cobra is worshipped in Chattan temples in Kumari district. The story of Iyanar is sung first in Villupattu. The historical stories of Iyanar, Chattan are the same though they have differences in images and worship.

Iver Rajas are celebrated as Gods in Pottaiyadi (Paramarthalingapuram) Kumari district. They are brothers of Kulasekara Pandian who ruled Valliyur. Villupattu is accompanied with the dance. The royal emissary is

found to dash in hither and thither. The dance reflects what is in the historic scenes.

Sethirabalan, Mannan Karungali are worshipped as demons and Vataikal. Chairmanswamy in Aaral and Vaikundaswamy in Swamy Thoppu were great men who had done great service to people. Their final resting places have become famous temples. Dances and music are conducted. Car festivals become famous. Thousands of people throng at the place with the belief that it is combined with divinity and light.

People in Kumari district go to worship the Chettiahpattu deity and Kurangani Amman with much faith. They performed many arts. Thottukari and Kumaraparasa's story testifies unfructified love episode in Kanniyakumari. The place where the lovers were burnt to ashes still remains green in the memory of the people. Both of them have established as Gods in the mind of the people Thottukari Amman Koil is popular in Sothavillai Village. The dance would go according to the story. The two Gods with failure in love would not touch each other while they dance. The dance will be as running and chasing. People could not consider it as a dramatic stage where the worship goes along.

Esakkiyamman is a prime Goddess Man has transfigured Umadevi as the form of mechanical energy into fearsome figure of Kali. The correct name of the deity may be Eyakki and not Esakki because 'Eyakkam' signifies 'force' or Sakthi. There are plenty of differences between Kali and Esaki. The story adumbrates violence. Esakki has been created as the killer of her husband after destroying the village. There are hundreds of Esakki temples

in Nellai and Kumari districts. Men and women would dance under the spell of this deity. The place would be a frenzy. They threaten the people and spare no sympathy. People try to appeace the goddess by offering animal sacrifice. They cannot stand near it to behold the dance with protruding tongue and the lance pierced through it. She would dance with red Kunkum on forehead and red garment in the waist and red garland in the neck.

Famous Esakki temples are in Pazhavoor, Muppandal, Kallikadu (Perumalpuram). Sukkupparai, Odakkari (Thengampudur) Nadukkadu (Nagar Koil), Ponnarmadai and Nerunjivillai. We can think of the relation between 'Puranchirai Muthurpungan Eyakki' (mentioned in Silapathikaram-15 116) and Pazhayannr Neeli (mentioned in Kundalakesi) and Esaki of South districts. Esaki in Pottal (Kumari district) is called Neeli and her brother Neelan. It is understood from Villupattu that she was killed by her husband and she came in the form of a devil and indulged in violent activities. Women deem Esakki as their protective Goddess.

Temples for Bhadrakaliyamman care found one after another in the coastal region. Like 'Palai' and these places were believed to be treeless. Some temples have been covered with thorny shrubs (Karai, Kalli, Esali). This Goddess recollects to our memory Korravai of Palai land. Temples for this Goddess are found in Esan Thengu, Ethamozhi, Pallam, Osaravilai, Manakudi and Ovari. Badrakaliyamman is taken out in a procession on the vehicle of the lion. Women would dance under the charismatic spell of the Goddess. Men are rare to be seen dancing.

Mariyamman dance is performed from village to village. The devotees would dance in the months of Panguni and Karthikai when the festivals are conducted. The dancer would take bath in boiled yellow (turmeric) water. He would dance with Kumpam on his head. He holds a stick and Thirisulam. Some would tie red cloth in the waist. He would foretell about the fall of rain. Residue of yellow (turmeric) water would be used by the devotees as holy water. They would sprinkle it on children's heads.

There is a temple for Jagatheeswara Amman in Kottaram. Those who dance under the spell of this Goddess would keep their legs in the knitted form and hop. The story tells that the legs of the Goddess are twisted. It is interesting to behold the Sammiyadi performing the dance. People praise the dancer who dances without any training except divine power.

Some devotees would dance in a group. If dance is performed by more than one person there would be some sort of competition. Divine relationship is explained in the group dance. It would seem to be an unreformed dramatic scene. Besides these folk-gods there are also others respected by the folks. They are Karunkidakaran, Senkidakaran, Ottai-marappu and Kapalakkaran. They take possession of human beings and toss them. Kalasami is the male God of death. His attam or dance is performed in Krishnanpudur. Kalakanni, the goddess of death has her temple in Koil-villai. Offerings are made to Kanni deivams (Virgin Goddesses) in houses and devils in forests. Kanniyar would dance calmly and demonish deities dance ferociously which would frighten the onlookers. Mostly Kanni deivams have very short stories of little value. In these dances there is very little artistic value. Fear is there but there is very little art in such attams.

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Divine Dance and Art

Though divine dance has very little of artistic value it has contributed a little for the development of art. People see the persons under the spell of some spirit with divine feeling. They have to control and abate the artistic sense. It has the power to instil feeling in potential persons to enact divine stories in an artistic way. It may help for the development of Kuttu.

Divine dances should have helped to show astonishing activities with artistic talents. Villuppattu artist and Melam artist would have tried to show their calibre as they deem that God Himself appeared before them. According to story and dance they would have lucidly expressed artistic sense.

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There is a difference between Northern districts and Southern districts in the mode of worshipping and conducting festivals. In the North people have performed the history of God as Kuttu. In the South they have heard it from Villupattu. Art of music has flourished in the North. Folk festival are not performed without a Kuttu. Moreover in South there should be no festivals without Villupattu. Kumari and Nellai have developed the art of Villupattu. Northern districts of Madurai have developed Kuttukazhi. Ramanathapuram has enriched both.

From ancient times kuttu have conducted in Kodai festivals of Amman temples at Agatheswaram which is in Kanniyakumari district. It is not known whether Villupattu is performed in any temple in the northern districts. The characters like Draupathi Amman, Tharmar and Aravan from the Mahabharatha stories are being worshipped in the Northern

districts. Their stories are enacted in the temples. People are happy to worship local Gods and their stories are enjoyed and appreciated in Villupattu in Nellai and Kumari districts. There is a temple for Pandavas in Shothavillai. The story of the Pandavas was sung in Villupattu which was relished by the people. It is not known whether the Bharatha Kuttu was conducted in Naccu Poikai temple at Osaravilai. Like the Mahabharatha stories with wide horizon from Ithikasas have been seen acted as Kuttu and the stories of local Gods with narrow horizon have been heard through songs by rural people. The Bharatha stories have got great appeal throughout the country and the stories of local Gods have got influence only in their areas. The former have been relished through musical as well as dramatic performances. Besides that, they have been created as great literatures. The latter came in writing only after it was heard and that too written by local minstrals.

Hard tasks like taking fire by hand had been enacted in the name of art in the northern districts. For example we may take the festival in Reddiar Kuppam in North Arcot district. The festivals are conducted in the months of Chitrai and Vaikasi when farmers are at rest. Following the flag hoisting on Ammavasai day Bharatham would be read for 18 days. Daily it would be read from two O' clock to six. In the last eight days important events in Bharatham would be enacted. In the last day a rope scene would be conducted. One side of the rope is assigned for Pandavas and the other to Duriyodhanas. Standing in opposite sides they would fight. The idols of God Kannan and Goddess Draupathi would be there.

The statue of Duriyodhana would be brought there. Kannan signals Bheerma to strike Duriyodhana at the lap

side where his life is secretly concealed. At once Bhima strikes him and blood gushes out A pot of red water which is a mixture of turmeric and lime is put into his lap and it would sprout out like blood. People would be deeply involved in the scene eventhough it is only a make—believe action. The play would start at 11 O' clock in the night.

The devotees under the charm of Kannan and Draupathi would come to the Kundam with fire The idols of Go s would be there. A handful of embers are tied in Draupathi's silk cloth. It would not burn the cloth nor the hand. After the kuttu is over they would go to the temple and worship the Goddess This mode of worship would sustain the merit of kuttu mainly that which is related to the story of Bharatam.

Worship of Sudalaimadan can be seen from place to place in Nellai and Kumari districts. Flower and many offerings are made at the alter of the deity. The story of Sudalaimadan is narrated through Villupattu. The pot of Pongal is boiling. Melam is beaten when the story reaches its climax The man in trance ferociously flings up with weapons and jumps here and there. The garlands taken from the altar are given to him. He howls loudly. He holds burning fire torchs. Events in stories are not explained through this attam. They can be understood through the songs in Villupattu.

From what is said above we can know something about the festivals performed in Northern and Southern districts. We can infer how far they could have helped arts like music and dance. From this we can trace the development of dramatic art and Villupattu, It is better to take note why there is difference between northern and southern districts

when culture and customs have been same throughout Tamil Nadu.

Magic Dances

With magical powers some would dance under the charm of spirits. They could execute impossible tasks which could not be done by ordinary people. We can see that they beat themselves. They cure many diseases and drive away devils through magical powers.

Mystic Dance

Mystic dance has great intensity. The dancer would have the power to cure diseases He would roll on the ground to the accompaniment of Nadeswaram and Tavil Melam. People deem that they are under the charm of some great power. This type of dance would be performed in Siberia and Gilbert Islands. They are named as Epileptic dances. Such kind of performances are called as **Angakok** by Eskimos.

Similar type of dances are found in the name of Sanghyang in Pali and in the name of **Aassaona** in Algeri. M' Demp dances in Gold coast in Africa have mystic nature.

As in Tamil Nadu mystic dance is performed in many places of the world. From this we can understand some facts. In any part of the world the people of rural areas would believe things easily. This is due to their consciousness of fear. They believe that man has power to do magical works and mystic deeds. Besides that they deem he can do many astonishing activities.

Those who dance with mystic nature would say that they have relation with some evil spirits. They pretend to get

divine energy. They make people believe that some spirit has entered into the body and that they can do surprising deeds. In ancient times Greek people entered politics by saying that divine energy orgia is with them and did many things. In Mexico there was a custom among Azotic people to dance under the charm of spirits. Red Indians in America have performed Peyote dance. It is a frenzy dance. It is said that the dance came from Mexico. Through mystic dance people would drive evil spirits in Heiti and Newyork. The dance as Vodumcult is followed Brazil. Divine dance is performed in the name of Yorubas in Nygeria. People invite Amateragu by performing ume - no-utsame, a dance in Japan.

Such custom and faith in many countries in the world have lucidly expressed that peoples way of thinking and activities have been identical in folk culture. Tamil way of life can be found with people of Azetic Mexico, people of Brazil (South America) people of West Africa etc. If we delve deep we can get surprising information regarding cultural fussion in the folk way of life.

EXPLANATION OF PRIMITIVE ARTS

Folk-arts explaining ancient divine stories have developed in different forms in Tamil Nadu. Ithikasas and Purana are considered primitives. They are pregnant with fruitful information to life and pleasurable events. If falsehood and realities have been blended to give way for advantage it is no harm to accept it. There are stories which are taken people to diverse actions. There may be stories which regulate people's conduct.

It is people's proclivity to desire traditional stories. We can have better taste if they are moulded into forms such as art of music and art of drama instead of hearing them orally. Many stories in the form of songs have been transformed to suit to particular art of music and drama. So people have an opportunity to taste a story through many arts. More importance is attached to stories than arts. Folk people do not change the story to suit to the arts. Changes are not desired and accepted by them.

It found among folk people to enjoy divine stories. So these stories have not faded out. People do not try to experiment realities in them and analyse their concepts. Folk people get pleasure and benefit to relish stories through familiar arts. Many primitive explanatory arts are found in Tamil Nadu.

Devar Attam

Some particular group in Madurai have performed Dever Attam. Kambalattu Naickars have performed this in many places. They immigrated to Tamil Nadu after their departure from the empire of Vijayanagar. They have lived in Devaram and places around which is historically glorified. They worship Chakkamadevi. They do not start the play without praying to the Goddess. They call themselves the descendents of the boys who were protected by Kannan by carrying Govarthana Hill. They establish their traditional glory through the dance. They have firm belief that they belonged to them onlv.

Men only participate in the dance. They have tied glittering turban around their heads and their type of garments are the same. They would stand in a row and dance. The first person in the row would wear false beard and moustache. Some have fixed rows of teeth in their faces in an arranged form. They appear to have worn masks. The leader begins the song. Others would dance according to the thalam. They sing many songs. Music and thalas differed from song to song.

Mostly Pathotic songs are sung by them. Some would sing Puranic stories. History of local warriors are sung in the stories. The story of Valli's Wedding and Madurai Veeran are sung in Kovai and Madurai. Besides that they would dance by singing the stories of Kattavarayan, Kattapomman and Ramayanam. The dance is accompanied by Urumi melam and flute. People desire to see the dance as it is related to religion.

Oyilattam

The dance is performed in Trichy, Kovai and Madurai districts. It has special attraction in festivals. It is also performed in small villages in Tirunelveli. The number of artists are not many. They would come from Madurai and Kovai. From twelve to twenty artists are participating in the dance. Sometimes forty persons stand in a row and perform the dance.

Participants wear white clothes uniformly. In some places colourful garments are used. Their neck belt is broad. They wear pants. Different type of ornaments are used. Sathangais are tied around their legs. Every one holds a hand-kerchief at the edge and swings beautifully while dancing.

They have a leader to lead them. They would stand in one row or another parallel to it. The leader would sing standing either in the first row or the rear side of the parallel row. Others would follow his song chorusly. Dolac and Cymbal etc., would be beaten. The play would be performed in the open auditorium. Dialogue in prose form is used at intervals. Comic is added.

Ithikasa, Puranic and Historic stories are sung in Oyilattam. Stories of Kattapomman, Madurai Veeran and Vallithirumanam are sung in Nellai, Madurai aud Kovai. The story of Kathavarayan is also very famous. They would sing Ithikasas consecutively for a few nights. Importance is given to music than dance. But more importance is given to story than art.

Novel events are added to this kind of dance. This is called 'Sathirattam' in Kovai. This type of dance is

performed with slight changes in some places. hen it is calle Oyil Kummi. The greatness of Oyil Kummi it explainedd in the following song :

'தேரோடும் எங்கள் சீரான மதுரையிலே
ஊராரர்கள் கொண்டாடும் ஒயிலாட்டம் !'

Sakkai Attam

'Sakkai' means pieces of wood. Every piece is seven inches long and quarter inch broad. This dance appeared first in Tanjore and then it spread in the neighbouring district Trichy. The dancer would tie teak wood pieces between his fingers. As sound is produced by beating the pieces it was given the name 'Sakkaiyattam'.

Eight to twelve persons would dance in a circular or a straight row. All would wear the same dress. They are seen with half drawers and spuare towel on their shoulders. Cymbels and other musical instruments are used.

The dance is performed in Mariamman and Murugan temple procession. At present national songs, the history of heros and warriors, moral stories and social events form the subject matter. Entertainment value with religious feeling is primarily the motive of this musical dance.

Before the commencement of the dance they would first salute the people. Then they would sing song introducing themselves. It would be a kind request as follows.

'பாருங்கள் பாருங்கள் பாருங்களே—பாலர் நாங்கள்
ஆடும் விதத்தைப் பாருங்களே !
பார் புகழும் இந்தச் சக்கையாட்டத்தைப்
பாரெங்கும் போற்றிட ஆடும் விநோதத்தைப்—பாருங்களே!

The word 'Paalar' which means youngsters is to be thought of. It should be known whether they have said that in the idea of themselves to be considered as small fellows or that only youngsters had performed the dance previously. Now youths and middle aged people have played the dance. It is apt to be played by boys.

Vainthani Attam

This is played in North and South Arcot districts. Some call it Vallanthani Attam. It is similar to Kolattam and it is played by men only. The dancers would .tie Sathangai around their legs. The dance is performed to the accompaniment of Dolack and thalam. To the accompaniment of thalakattu the art is performed in a grand manner. Valli Thirumanam and the stories from the Mahabharatha are sung while the dance goes on. Most of the songs are similar to Kavadichinthu. It is performed during festivals.

Kai Silanpu Attam

In Kai Silampu Attam the dancer plays by holding a long stick in his handi. So it is called Kai Silampu Attam. Four men and two singers would participate in the dance. Sathangai's are tied around their legs. It is regularly played in Kancheepuram. We can also see they play around near Madras. We could consider that it beiongs to Chengelpet district only as it is not played in other districts. It is understood that Pallava kings had enriched and contributed much for the dance.

It can be seen that some substories have been explained through the dance by singing songs. Pommi's Wedding is beautifully depicted in if. The songs are first sung by the leader of the group. Others repeat it chorusly. Sensational

scenes of the stories are lucidly expressed. People have relished the art much.

The dance is performed at night during Amman festival and Navarathiri festival. It is played as Kavi art. Previously Uduku and Pambai were used. Mirthangam, Tapala, Gadam and Dolac are used to produced thalas. The sound of Silampu is so sweet that it gives plaesure to the people.

Udukadi Pattu

Udukadipattu is performed with artistic elegance in Ramanathapuram, Madurai and Pudukottai. Two tinpots, a chaplakatta and a udukku are necessary for the play. Five persons participate in it. During droughts it is performed in many villages.

They story of Kathavarayan is sung often. Songs are simple and melodious. Sound of music and sweetness of singer's voice have held the audience spell bound. Here are some of the songs.

காப்பு

முந்தி முந்தி விநாயகனே விநாயகனே
முருக நல்ல சரஸ்வதியே சரஸ்வதியே
கந்தனுக்கு முன்பிறந்த கணபதியே—
முன்நடவாய் முன்நடவாய்
வேலனுக்கு முன்பிறந்த விநாயகனே
முன்நடவாய் முன்நடவாய்

(Kathavarayan's uncle's daughter Karuthazhagi sells butter milk.)

பாலுதான் வாங்கலியோ? பாலுதான் வாங்கலியோ?
பாலோ அம்மா பாலோ !
தயிருதான் வாங்கலியோ? தயிருதான் வாங்கலியோ
தயிரோ அம்மா தயிரோ !
மோருதான் வாங்கலியோ ? மோருதான் வாங்கலியோ?
மோரோ அம்மா மோரோ !

'யானை நரம்பெடுத்து ஆட்டிவிட்டார் கிண்ணரத்தை
அப்போதும் பேசவில்லை அண்ணாரோடக்
கிண்ணரந்தான்
பூனை நரம்பெடுத்துப் பூட்டி விட்டார் கிண்ணரத்தை
அத்தாலும் பேசவில்லை அண்ணாரோடக்
கிண்ணரந்தாட்
முழங்கை நரம்பெடுத்து மூட்டிவிட்டார் கிண்ணரத்தை
அப்போது பெசுதுபார் அண்ணாரோடக் கிண்ணரந்தான்
என்ன சொல்லிப் பாடுதுபார் எங்களையாக் கிண்ணரந்தான்
அடி ! மரத்தடியில் நானிருக்க ஆரியமாலா — உனக்கு
மாளிகையில் கூட்டமென்ன ?
அத்தை மகள் இங்கிருக்க

Here is a song for Ariyamala sung by Kathavarayan.

அரண்மனையில் கூட்டமென்ன ?
மாமன் மகன் இங்கிருக்க
மாளிகையில் நாட்டமென்ன ?
இப்படியாய் பாடுதுபார் எங்களையாக் கிண்ணரந்தான்
நடந்துவா மயிலே! ஓகோ! நங்கை யிளங்குயிலே !
செய்யாஞ் சிறையிலிருக்கும் செங்கழனி ஓடைதனில்
நடந்துவா மயிலே' ஓகோ! நங்கை யிளங்குயிலே !

Kathavarayan's mother prevents him and says :

'தாயினும் பத்தினிடா! தாரமுன்னு சொல்வாரடா
என்னிலும் பத்தினிடா ! இரும்பு நினைககாதேடா

Such songs are very sweet for the village folks. They attend them with great pleasure and give money and presents to the singers.

Villuppattu

Among the folk arts Villupattu is considered a splenaid one. Tirunelveli and Kanniyakumari are motherlands of Villupattu. No festival is conducted for the local gods

without the performance of Villupattu. It is played in some of the villages of Southern part of Ramanathapuram too. Artists (they are called Pulavers) are found in plenty in Nellai and Kumari.

Participants of the play should be atleast five in number. It would be grand if the play is performed by seven persons. The bow is made either of the wood of a palmyra tree or bamboo stick. It is decorated with many colourful papers. The two ends of the bow are tied by a strong high tensioned string made either of skin or nerve. A sweet sound is produced by beating small bronze bells which are tied to the string one by one. The bells emit sounds when the bow string is beaten with two slender wooden rods (Veesukol). Beads are fixed to the rods just above the grip of the hand.

To synchronise with the bow music uduku, pot, thalam, kattai (wooden plank) are played. The pot player produces sound by beating the mouth with a soft plank and the body of the pot with his left hand. Some have added harmonium and flute. The song of the players and the sound of these musical instruments blend to gether to entice the audience. Looking at the audience awake throughout the night one can gauge the magnificience and the artistic elegance of the performance.

The leader of the troupe (Pulavar) sits on the right side of the bow holding his Veesukol. He is called Mootha Pulavanar (elder Pulavar) or Moottapattali. He sings first. Players on the right side of the bow are called Valathu-paduvor and the players on the left side are called Edattu-paduvor. Sometime the left side sidgers would only sing the stanza sung by the right side singers. At times they would only sing the last portion of the song. He who

teaches the bow song is called Annaviyar. At the beginning of the performance salutation is made to him.

The singers would begin the story with Kappu, Vazthu (prayer) and Vanakkam. Muttalayamman, Sudalaimadan, Esakiammai, Marriyammai, Karunkidakaran, Thottukari, Poolangkandal, Venkalarasan, Sethirapalan, Pichaikalan.

Ivar raja, Vellaikaran, Valkuniyamman, Servaikaran Uchini Makaliyamman and pathirakali are some of the divine bow song stories in southern districts Muthupattan Madurai Vceran, Kathavarayan, Kattapomman. Manthra Murti and Chinnathambi are a few of the valourous stories rendered in Villupattu. Besides these, Ramayanam, Mahabharatham and Silapathikaram are also sung in it. Songs which have national feeling and social reformation are also sung in bow song.

we may call it an ancient Tamil musical art. Its simplicity and sweetness attract everybody. Sound emanated from the bow string would have attracted man first. Those who have won victory in battles would strike the bow and dance with pleasure. Valorous songs are sung. They would have beaten drums, Kinaiparai and liquor pots to exhilarate them selves. These articles were easily available in ancient battri fields. Afterwards bells and musical instruments would have brought into play. It would be useful to investigate whether Veeramani (bell) would have been tied to the bows the used in war in those days.

The greatness of Villupattu was in darkness for many years. Thanks to Kalaivanar N.S. Krishnan who pioneered to bring out and publicise its greatness to the outer world. He propagated the history of Mahatma Gandhi through Villupattu. Thoppur Subramanian attracted kumari-people

by singing the history of the fight for merging Kumari Dist the main in Vilupattu Radio, Television, Journals and Cinema have contributed to enlarge the medium of Villupattu to people with good advertising background. Tamil Nadu Iyal Isai Nadaka Manram and public Relations and Information Department have also patronized this art. Bow song medium which had been used previously to sing divine stories only. But now it has contributed much to social understanding and political propaganda.

In the last century Appavu Nadar of Osaravillai was famous for Villupattu in Nellai and kumari districts. He took the people in surprise by Keeping pot upon pot on his head while singing on the bow. Moreover he would rhythmi -cally beat his stick on the string of the bow while dancing with the pot on his head. At the same time he would make coral garland by his mouth. These were tricks to attact people According to locale he would create extempore songs and evoke appreciation and applause from the audience. Later When he was not able to sing (due to old age) his followers had given him money and saluted him. (Nanjil) Pottal Ponnu-muthu Nadar, Agaththeswaram Ari Raman Nadars Nagamani Nadar, Thangaiya, Tovalay sundaram pillai, Kadukarai Kolapp pillai, Pichikutty Pulavar and Sevalkulam Thangaiya are famous bows singers in this century. Karikoil Suyambu pulavar Iyampillai, and Azagammal are good artists from Nellai district. Talented bow singers are found in Koilpatti Tuticorin and Arumuganari. Now Kothamangalam Visu modernised the art. It would be better and inviting if the modernization has not transgressed into the unsophisti-cated rustic nature in bow song.

Traditionally men only were singing bow songs. Now women have expressed their talent. Some have treated it

as an art treasure of the family. Old bows can be found in ome houses. In some temples village troupe performed Villupattu. There were competitions between two troupes in temple festivals and their talents were judged by the public. People call it Manthirapattu. Folk people have really understood the greatness and merit of Villupattu.

'Villupattu' is considered as a separate literature in Tamil language. Research is made on it. Villupattu written by Gomati Nayagam has clearly expressed it with analytical back ground. Agatheswaram Arumuga Perumal was responsible for bringing out bow song stories in printed form from paleographs. He may be considered to have rendered great service to the literature regarding Villupattu. On behalf of Madurai Kamaraj University Na. Vanamalai has published some bow songs with analytical preface.

Through these bow songs published, much can be known about the dark spots of history hitherto unknown to the light of the world. The stories like Servaikaran, Vellaikaran, Kattapomman, Ivar Raja etc. can contribute much for historical informations.

Pavai Kuttu

Stories explained by the artifice of string tied to the puppets (made of wood and skin) behind the screen is called Pavaikuttu. Puppets made of wood is called Marapavai kuttu and the puppets made of skin is called Tholpavai kuttu. Some have manipulated the show by cardboard puppets. Goat or deer skin is used with $\frac{1}{32}''$ thickness. Head, neck, hands and legs are separate pieces fitted in the structure. This elicit suitable acting from puppets Ornaments are fixed through the holes made in the puppet.

They are painted through chemical process. The length of the puppets is from 1½″ to 2½″.

Pavai kuttu is performed by three to six artists. They are played by two persons. Two persons would sing. A girl would also participate. There would be jalara and wooden rods (Thalakattaikal) Some would beat thapela. Pavaikuttu was once patronized by kings. Now the show is played in the thatched auditorium in small villages. White screen is hung in front of the auditorium. At the rear side a lamp is dangled. Puppets are manipulated between the screen and the lamp.

It would be convenient for manipulation if pictures are ied to a stick. It is a routine to tie puppets with a string and manipulate them. The artist who operates the puppets is named after 'Suthirathari (manipulator) He would produce different sounds of thalas and emotions by kicking on a wooden plank with his wooden shoes. Arrow shooting. first hitting and falling down-these are indicated by sounds, He would differentiate the characters by his artistic multifarious voices. The grandeur of art can be gauged only when he expresses dialogues elegantly after singing.

The kuttu is performed either before the houses of the village Chieftain or at a public place in the rural area. In some places the villagers would take part in distribution of money. This method is convenient for all to see the Kuttu with equity. Donation is collected during the performance. The place where the performance is held is enclosed with thatch. Stories from the Ramayana is enacted ordinarily. In some places the Mahabharatha and the story of Harichandra are also enacted.

Morals are lucidly expounded through this kuttu. Comedy roles are created to evoke laughter. Koppulan Uchikudumban, Mulavatta kannan are ready comic characters in Tamil Nadu Pavaikuttu just as the comic character Anuma Nayaka shown in Dharvar (Karnataka)

Evidently it was performed first in China and then it had found its way to India through Indonesia. It has been played in India since 12th century. Mostly it is performed by Maratta artists in Tamil Nadu. Largely it is enacted in Ramanathapuram, Nellai, Kumari, Madurai and Tanjore districts.

Some puppets are manipulated by strings tied around the fingers. As the artists try to show some novelties in Tholpavai kuttu, it still holds on.

Mani Iyer is a famous artist in Kumbakonam. His puppets are 3 feet high. He is a skilled manipulator. A card board is tied around the head of the puppet by thread. The movement of the mouth is done in Karnataka Pavai kuttu. This has differed in Rajasthan. There the puppets are small.

Kottaram Gopal Rao and Ezuchattupattu Chellia Nadar are experts in this art in Kumari districts. They would perform this kuttu during festivals and full moon days.

Pavai kuttu is performed in different ways in foreign countries. It is shown for entertaining children in England and America. This is patronized by the Government in Indonesia and Sri Lanka. An auditorium was constructed in 1953 in China and since then it has been conducted under the patronage of the Government. Its popularity in Java has been diminishing. Puppets with 3' or 4' height are

used in Sri Lanka. The auditorium is constructed with all facilities.

Pavai Kuttu is gloriously conducted in Andhra Pradesh Karnataka, Tamil Nadu and Kerala. The structure of the puppets differ from state to state. In Andhra Pradesh the puppets of Rama and Indrajith are same without having any difference of goodness or wickedness. In Tamil Nadu the pupdets of Sakuni, Ravanan Soorpanakai and Gadothgajan are made in clumsy figures with canine teeth Differences are noticable in them. Its aim is to express ancien stories with artistic elegance.

Burning of Kamandi

Kamandi is done as a grand artistic performance in Trichy, South Arcot, Tanjore and Pudukottai. Particularly its greatness is realised in Trichy. This is conducted during festivals. The artists would enact the scene which projects Siva burning Manmathan with his third eye in his forehead. It needs no auditorium. Rural people divided themselves into two groups one for burning and the other for not burning Burning Manmathan's image is named after 'Kamandi Koluthu thal. Kamandi might have derived from Kaman festival.

Kaman (cupid) and Rathi are important characters in it. Village people have divided into two groups to eun merate the causes to burn or not to burn Kaman. This would go on for three or four days. Lastly the effigy of Kaman would be taken in procession and burnt at the boundary of the village. The participants of the events would collect money from house to house. In some places the Kuttu is performed in the name of Manmathan Kuttu with some changes.

Uriadithal

It depicts the scene that Kannan steals away butter from the houses in Ayarpadi. It is performed in many districts. It is considered as an important festival in Thickanamkodu (kumari) and in some places in Chingalpet district. This scene is enacted during festivals cond incuted temples for Draupathi Amman and Dharmaraja in North Arcot One day firewalking and one day Uriadithal would go on in the ten days festivel. The localities naturally have contributed to the differences in conducting the show between South Arcot and North Arcot. But the idea and mode of conduct remains the same.

Generally it would be performed at the outer area of the temple. An earthern pot is hung on a horizantal wood or branch. A manimpersonating Kannan would dance holding in his hand a long stick. As he tries to hit the pot with the stick it is manoeuvred to be cut of his reach by another man. The pot is pulled up and let down by him for some time. It is a good entertainment for the spectators. At last after many attempts the pot is broken with the stick The event of breaking the pot in the school might have come of this religion based art. As this is Kannan's play it is held in temples for Draupathi Amman and Thirumal People are delighted to witness the scene setting their thoughts on God. It can be seen that it has artistic elegance and skill.

Suran Paadu

According to the puranic story Lord Murugan kills the haugh'y monster with his lance. Every year this scene is enacted with artistic skill in some Murugan temples. The image of the monster is made out of inflammable straw and bamboo and its face is made of wood with givesome look. It would be taken in procession along the streets. Lord Murugan's idol would also be taken in the opposite

direction. The image of monster would be surged forward as if charging and retreated backward to signify that war has taken place. After some time the monster would return back Again the next round would commence. Now his face would be twitched with anger. This time also he would withdraw. In the third and the last round he is splashed with grief striken face. In the final spell of the frantic war the monster is slain Murgan's lance. As the monster is killed with the piercing lance it is named after Paadu which means death.

Three kinds of feeling are expressed by three masks. Forward and backward movements of the deity bear on struggle. Monster's returning back reflects his declining strength. The demon's image after falling down would be taken outside and burnt in the presence of the people They consider that the power of God prevails over the evil force. After worshipping the Lord the people return to their homes. This event is colourfully performed in many Murugan temples. Every year it is held in Marungur Murugan temple which is in Kumari district. Thousands of people throng to witness the event and they would take home piously the ashes of the monster to wear on their fore heads.

Rurals populace have created many mixing up of Godly feeling and artistic feeling. Its aim is to infuse Godly feeling with the aid of art. Those who delve deep into the hidden concept they would return with repast to their eyes. Rural people would return to their houses wlth Godly feeling as they believe that the scene is fecunded with Godly power.

Kaniyan Attam

This dance is performed during temple festivals for Sudalaimadan, Esakiyamman, Pichaikalan and Senkidakkaran. It is conducted solo or in conjunction with Samiyattam. The dance is famous iu Kumari and Nellai districts. Story testifies close relationship between Kaniyan and Sudalaimadan. 1he story says that Sivaperuman had created two ruffians and relegated them to the earth. One person's name was Sudalaimadan and the other was Kaniyan. Kaniyan helped Sudalimadan in many ways. He supported violence.

A part of the dance explains the story. At the middle of the dance Kaniyan would perform astonishing acts to b ar testimony to his help to Sudalaimadan with his own blood.

At midnight Sudalaimadan Kodai would be celebrated enthusiastically. Kaniyan would sing and dance. Sudalaimadan would run towards Sudalai. Kaniyan would cut his own tongue or finger and give the blood in a leaf to Sudalimadan when here turned from Sudalai. Sometimes the blood is distributed in 21 leaves. Samiyadi would lick the blood.

Here is a song :

குருதி கொடுத்து மாடனுக்கு
உறுதியாக உதவும் கணியான்
பருதியிருக்கும் காலம் வரை
இறுதி யின்றி வாழ்வானே'.

Kaniyan dance attracts mostly rural people. Till now the art is reserved exclusively to the professionalists. They maintain it as their traditional occupation. They call them-selves Kaniyar. They are really proud to say that they belong to the tradition of the first Kaniyar created by Lord Sivan. They have their abode in small groups in Kumari

and Nellai districts. Tape Murugan is very famous in conductiug Kaniyan groups in Nanguneri and Vanamamali of pazhayapettai (Tirunveli) is equally talented. Two men and two women participate in the dance. Persons who come in the guise of women would dance and sing too. Others would beat Thappu (a kind of drum) and Magudam. There are four persons who dance in a group. It is pleasing to see that Kaniyan sings with one hand upward and the other in swining position. The group consists of five persons. Among them one person is the master who leads the group. They perform only stories related to divinity.

Story Telling

It accords with the nature of the people to hear and enjoy puranic stories with real enthusiam. People worship the heros praised in puranas. They are keen to hear the valours history of the past. One person would often read and would explain it in temple festivals. Rural people call it 'story telling'.

Temples for Draupathiyamman and Dharmaraja are in plenty in South and North Arcots and Chengalpet districts Stories from the Mahabharatham are read and people attended it with real interest. One person would sing the songs and other explain it. Melody and religious knowledge are ripe in the singing and narration. The singer should possess melodious voice and he who explains the storh, should good knowledge of facts and race eloquence to conquer the people. This art gives room for marrution first. It brinas out stories and not morals. Morals for life and spicy comedy takes place at intervals.

Mahabharatham is treated in a grand manner in Pathiri-kuppam (South Arcot) Reddy Kuppam (North Arcot) and

Alanthur (Chengulpet). It continues for eighteen evenings. People would gather to hear and enjoy. It requires special mention. because Raghunatha Samuthiram is a place where the storyof Parasuraman is retold. The story teller would take a vow as he considers it sacred. He is satisfied with all the conveniences provided in the temple tent and not going to his house.

Besides telling Mahabharatham, the narrator would read and explain Ramayana also in some places of Trichy and Tanjore. This—type of story telling is in vogue in Kumari and Nellai districts. At the end of the last century Osara-Vilai Ponanintha Perumal Nadar read from Paleograph and expounded Mahabharatham every year in his house for eighteen days. In he last day •Pattabishagam (crowning ceremony) would take place. On that day Paayaasam' (sweet rice) was prepared in eighteen big vessels and distributed to all the people. They would have a fine get together. They might have enjoyed the day immensely.

The discourse of Ramayanam was given by Elantaiyadi vilai Siva Rama Perumal Nadar in many villages of Kumari Dist. Stories from Ramayanam was read by Osaravilai Vaduku Veetu Perumal Nadar and it was clearly expounded by Thenganputhur Sasthankutti Pillai. They were very famous in that locality. Their status and opportunities would be contributory factor during Amman Kodai days in the surrounding villages.

It is evident that rural people of Tamil Nadu desire to hear the stories from the Ithikasas. They heard the stories

eagerly which have spread over the country. Though they hear them year after year they never got tired of it. The people respected those who perform the discourse Besides they consider the characters in Ithikasas as their guides for better life and so respected them as a grace extended by God.

This type of story telling might have helped for the development of Arunachala Kavi Rayar's Rama Nadakam and Gopalakrishna Bharathi's Nanthanar Kirthani. They have rendered the stories in musical discourse. Form of music and literature in them are to be considered as something great and artistic. Simplicity and sweetness are the gifts of rural structure. Real talent is there. There is life and pleasure in folk-arts

DRAMATIC ARTS

Characteristic of the Dramatic Art

Drama is acting. The prime characteristic of dramatic art is that it transforms whatever happens naturally into art and dramatise them for enjoyment sportively. Many folk arts have such dramatic qualities. In them are dances and songs. The folk drama (Kuttu) is to act small events and long stories interspersed with dance to the accompaniment of songs. Dance and drama is inseparable. It would be apt to consider continuous dancing, enacting coherant events as drama. Dance and kuttu were synonymous in ancient days and called by the same name 'drama'. Both were styled as kuttu also.

Dance and Kuttu have distinct identities in Tamil folk arts. In Kuttu dramatic art is interspersed in plenty. Refined form of dramas that are available to the present generation would have been performed in the form of folk-dramas (kuttu) at the initial stage. Artistic development that had taken strides in due course would have moulded them. In ancient times they would have been performed in a simple and reformed way by rural people. They would have enacted musical dramas when music was given the prime place. Among them four are considered most important. They were Pallu, Kuravanchi, Kuluvam and Therukkuttu or Musical plays. There could be a drama played by an

individual person for a long time connecting the part of his life. It was called Nondi Nadakam. Taking it into account we can classify five folk-dramas which are dealt with one by one.

Pallu Nadakam

Tiller's way of life would be the subject and and it would be enacted with the characters of Pallar and Palliyar. This is called Pallu drama. The drama has enriched and glorified cultivation. Social consciousness has been the prime factor. Religious feeling has also been blended. In spite of projecting life and occupation the drama has glorified and revered Gods and leaders. Lay men's feeling and activities are enacted. We can witness in this type of street show that explanations and details given inside differed from place to place.

After harvest and during festival days Pallu drama would be enacted in many places. The village folks would flock with relatives and enjoy the performance. Here is a song which testifies the plenty of pallu dramas that would have been played in Tamilnadu.

'நெல்லுவகையை எண்ணினாலும்
பள்ளுவகையை எண்ணமுடியாது'

This cuplet means that even if the varieties of paddy are counted varieties of Pallu cannot be counted.

Stage decoration scene set up and make up have not been found in large scale in pallu drama. It can be played in the street corners or open fields by people without much expenditure.

The subject matter of the drama is very simple. After prayer and salutation Pallan would appear on the stage and

begin self boasting. He requests others to worship his own God and follow his own religion. He abuses those who have contradictory views and faiths.

Then two Palliyar (elder and younger) would appear. They would often boast about their native places. It seems just to be a competition and faulty exaggeration without much meaning. But it would be interesting and suitable for stage scenes. The audience would be very much pleased to witness such a scene played in the street.

Rural fertility, native resources, cuckoo's loving cry for rain, symptoms for rain, over flowing rivulets merged and swelled in to big rivers and over flowing tank—these have blended with the flowing songs. There is nothing to cater the rural people except these songs. It should be firm that these songs would instil confidence in them for the betterment of life.

Rain is necessary for the fertility of land. Fertility of land is necessary for cultivation. So the land owner comes to Pallan todo cultivation. It is natural that Pallan is confined to his house after harvest. He would be in a romantic mood in his hut forgetting the land and his master. So the land lord gets angry and rebukes him. Pallan comes out then. Suppressing this reaction Pallan tries to assuage his anger. He talks about seed varieties, bulls and plough to divert his attention.

The audience would enjoy the scene. Folk people would be more entertained with such kind of action.

Shephards come with their sheep to manure the field. Soon the fields are enriched by dumping manure. They should be cultivated after ploughing. Being about to start

this scene, occupation is portrayed to sociology. These changes of scenes give special attraction to art. This sort of enjoyment obviates the boredom of the audience. Elder Palli approches the land lord and criticizes Pallans. Having neglected her, he has cemented his love with his young wife. She says this to him with distress. This type of cases would have been many among the palla tribe. This part of the drama emphasises that this should not happen in future. To remove the distress of the elder Palli the owner puts Pallan into a pond. The audience may not do such guilts on seeing the severe punshiment in the dramatic scene. On seeing the pallan's suffering she requests the land lord to relieve the Pallan. He is saved from the dangerous plight. This scene may teach many things to the people who were mostly tillers.

Scenes of cultivation begin again. Land is ploughed, seeds are sprinkled and they germinate. Then transplantation is done. The crop grows to riping stage. Now harvest is finished. Pallan hands over the paddy account. This also takes place in singing. These scenes infuse moral lessons with boys and add the experiences of the elderly people. A skirmish takes place between the two Pallis. They abuse each other. Though it is a comic scene it would prick the conscience of the onlookers who lead such a life and make them feel ashamed. At last they agree to join together and be friendly to lead life confidently. They rush to enjoy the result which comes of God's Grace.

During transplantation Pallars indulge in romantic activities which are mostly against social law. For that they are beaten and their sufferings would be tomtom. These are explained in some songs as comic events. Besides it is a drama stirring pleasure and it teaches morals also.

The drama reveals realities and goodness in an elegant and matured manner. It is to be seen that Pallis have indulged in sarcasm against the farmer. It shows that they are in dilemma whether they oppose or entertain the land owners who have ordered labourers to do work. They would not have indulged in sarcasm if they were their well wishers. It was acceptable to those who wove the song. If it was not so they would not have him as an arrogant rough fellow. Some songs point out that the cultivators were not paid properly.

Pallu drama would have been acted by the Tamils since eleventh century. Previously Uzhatti Pattu, Pallan song parai song and Pallesal were oral songs among rural people. After these songs and dances developed into kuttu forms. Then they have evolved and transformed into fine literatures to glorify kings and great Vallals or munificents. Now pallu has come in print after getting out of the stage. It has stood as a good example for lay men's simple life and the artistic ability of the Tamils. As rural people desired Pallu drama which was pregnant with music attractive actions it had diversified into hundreds of forms and had been enacted so many times in so many places.

Kuravanchi Nadakam

Gypsy people of the mountainous region are able fore-tellers. They know the art of tatooing. They have close association with rural people. It is universal nature that every body is interested to listen to forecasting. They might have moved closely with gypsy women. The poets or play wrights who knew their nature of life, would have woven stories and created artistic shows. Forecasting plays an important role in it.

Here is a Kuravanchi song :

'இறப்பு நிகழ்வெதி ரென்னும் முக்காலமும்
திறம்பட வுரைப்பது குறத்திப் பாட்டே'

They have also embraced in their song—Gypsy people's terrain mode of worship and the occupation of hunting. Romantic scenes have also been woven. Lastly Gypsy man (Chinkan) and gypsy woman (Chinki) meet together and enjoy. This scene is also deftly woven. Here may be God or a great man. Kuravanchi drama would commence in a grand manner when he comes in procession. Beautiful scenes are enacted simply with melodious songs before the audience.

Tamils took much interest in Kuravanchi drama during the 17th, 18th and 19th centuries. Some points are seen in Sangam literature about gypsy women. They point out 'Venkadi Sirukole Agavan magalir (298) in Kurunthokai and Nunkole Agavunar in Agananuru (152, 208). Their greatness is fouud in their prophesies. This is understood from the scholar's mentioning about the small stick used as a pointer in fortune telling.

Kuram and Kurathi song are fore runners of Kuravanchi. Kuram is a long song. Muduku Kavikal are found. A person with singing posture and prophesying are extolled in kuram. The great kurams—Vidvan kuram and Minnolial kuram—which were written by Pukazhenthi Pulavar which have expounded the disguise made by Alli Arasani (Queen Alli) for Arjuna. As people hold them in regard, they have published them many times. They are only readable and not to be enacted. Kuram developed in to Kuravanchi and then reached the stage to be enacted.

Kuravanchi begins with prayer like that of other literary works. The Hero would come in procession. All delighted

to see him. Women belonging to the sevent different stages would come to see him. It goes against social law even though the feelings naturally flowing according to the stages of life. Society can lay curles only on outward expressions but can not eschew feelings. They have natural proclivity. This is clearly expounded in the scenes of Kuravanchi.

A young girl under the sway of love confronts with her lover. This enticement and attendent hesitation are common to all. This is expounded lucidly to people through this kind of show. Under the web of love she rolls on her bed. Her confidents words of consolation go to waste just as the rain in the desert. She agrees to send her lover as emissary.

The next scene projects the arrival of Kuravanchi lady. (Gypsy woman). Her active talk and smart look entice the listener. Gypsy woman holds her stick and starts to read palm. The gypsy foretells the on-set of happy events. The heroine blushes and smiles, The nomadic gypsy is amply rewarded by the heroine who is living in the same place. The attitude of human being, feeling happy when foretold of oncoming happy events has been borne out by the act of the heroine rewarding the Kuravanchi on hearing her prophesy.

The gypsy man is wandering in quest of the gypsy woman. Here the audience are provided with a picture of the hunting scene. The gypsy is greeted by the smiling gypsy woman with her bounty. She explains to him with happiness the story of her winning the bonnty or gifts. Both join together and proceed to their mountainous abode. The Kuravanchi comes to an end with the singing of an epilogue wishing all a happy life.

Kuravanchi depicts the life of people in the country and in the mountains living in unison. It portrays a vivid

picture of people living in poverty and plenty. The kuravanchi conveys a lot of things with less characters. Pervasion of joy and humour in them entice the poor easily.

The various scenes enliven the spirit of the drama. The melodious song adduces the drama an artistic charm. The variety of poems contributes to the sprightly kuravanchi. They are facinating for the simple rural folks.

Kuravanchi were played in a simple way in small towns and rural areas. Later they were embellished with the poetical talents. The art which was for the enjoyment of the people had been replenished with philosophic thoughts. It is true that the art which splashes out of the basic tenets of life and grow under the sway of knowledge of Tamil literature has been brought out o folk art of the rural masses.

Nondi Nadakam

Nondi Nadakam was one of the stage plays for the enjoyment of the folks. In the 17th and 18th centuries is was enacted in many places. These plays depict beautifully the sufferings of a lame man. Nondi Nadakam inculcate the moral to the people not to indulge in sins, to correct their way of life and to live in amity with the society. People enjoy these plays full of wit and humour. They could laugh to their hearts content.

This drama has only one character. The actor would appear on the stage as a lame man. He would dance to the rendering song (by himself) on his evil life. It would be frivolous and amazing to witness his actions as a destitute lame person. It is said that his fold leg is tied to project him as a lame man. This dance drama was performed

during festivals in temples. Mostly the drama extols either a king or God.

The drama depicts the history of a wicked youth. The Nondi would explain it by song and the people are very much interested to attend it. An unmarried youth leaves his parents after disregarding their advice. He indulges in theft and earns money. He becomes bawdy. He is driven out after exhaustion of money.

He hides himself in a king's palace where he is caught red handed when he is about to steel away a horse. After framing charges against him the soldiers put him before the king. The king orders to chop off his hands and legs. Soon the order is translated into action. Excru-siating pain makes him cry aloud. He thinks of his parents. He repents of his guilts and sings about the glory of God.

He regains his legs and hands by God's grace. Thus the Nondi Nadakam develops. The drama strongly condemns youth's diregard to parents enjoying sexual pleasure with prostitutes and indulging in theft work. It tries to infuse Godly feeling with the audience by explaining the power of God and His grace. The Nondi Nadakam is enacted to give enlightment to people.

Suitable explanations to the hero and apt concepts to religion take place in the Nondi Nadakam. Seethakati Nondi Nadakam expounds religious concepts of Islam by glorifying King Seethakati. Thiruchendur Nondi Nadakam extols Lord Murugan. Gana Nondi Nadakam expounds religious concepts of christianity. By seeing this people would disassociate themselves from guilts. They would meov away from doing evil deeds.

These shows were enacted in the open auditorium. Mostly they were enacted during temple festivals. The greatness of these dramas can be understood from the books written by many religionists. They were out date as people have been pursuing novelties. Even through they were dissolved in the passage of time they entertained people once upon a time. Nondi Nadakam is an unfor gettable dramatic art which gave pleasure once to the audience and now to the readers.

Kuluva Nadakam

This drama was enacted in some parts of Ramanathapuram and Nellai districts. It pleased the people greatly in 18th century. Nothing the existence of some oral Kuluva dramatic songs we can presume that they would have been entertained with interest.

Kuluva Nadakam depicts the bird hunting by Kuluvars of mountainous region. The songs in the play were woven in extolling either the hero or God. The artists were rewarded for their performance by a chieftain or a magnanimous man.

The drama consists of three characters—Kuluvan, Chinki, and Chinkan. It is very easy to perform. The songs are sweet and the actions attractive.

Prayer and salutation are noted elaborately in Kuluva Nadakam. It would extol benevolent person by a song. The actor appears on the stage in the guise of a hunter with a catapult, net and other hunting materials and introduces himself. He is followed by chinkan. Both of them sing by explaining their magical art and medicinal powers. They

would then move to the paddy fields and ponds. They see flock of birds flying in the sky. They try to entrap the birds.

The net is spread out. They hide themselves after sprinkling food. The birds get entangled in the net. They are separated on their species by the hunters and tie them to a Kavadi after counting them. According to status they give shares to God, king and others. They take the rest for them and go to the mountain.

Chinkan is in serious search of Chinki. She returns with bounty for telling fore casting. Chinkan jumps with joy on seeing her. They close together and sing joyfully of god and their good fate. Here ends this folk-drama.

The drama depicts hunting scenes and the joyful simple life led by the people of the mountaineous region. It is said that it develops out of Kuravanchi. It has got very fine dramatic characteristics.

Here is a song which proceeds from the mouth of Chinkan.

'சிங்கனும் நானே கொடிக்குரச்
சிங்கனும் நானே—சிங்கனும் நானே'
சுண்டு வில்லம்பு துலக்கு கூனளுவாள்
மண்டலம் புகழ்சிங் கனும்வரு கின்றான்
அரக்குடன் கள்ளும் மிகுதியாய் குடித்து

Kuluvan comes twitching his moustache. His valorous appearenee is focussed in the song. Many songs, reflecting the same Pattern can be seen in Kuluva Nadakam. The mellifluous art is now out of date. Finding out let in print (after paleographs) the art crawls in our hands in the form of a printed book.

Therukkuttu or Isai Nadakam (Musical Plays)

The play was performed in the street light of fire to·ches with a white cloth as screen hold by two persons and stage arrangement and more make-up were not found in it. This was called Therukkuttu. People mostly enjoyed this drama, which is mostly blended with music. It was very popular in 19th century. In due course it had branched to prose dramas having their dialogues in prose. The drama which was performed in the street was after wards conducted under a thatched roof in the open area. The drama had developed with having improper dances. Even it has developed to be performed on the stage, it entices particularly folk people. So it is apt to call it 'Nattar Nadagankal'.

Folk people are hard workers but their earning is less. According to their earning they wanted to have simple entertainments to wade their tiredness. Isai Nadakankal are performed on a simple style. The village people joined together and took responsibility on spending money for conducting these dramas during festivals. In some places they are performed in the name of kuttu. In fact they are the mothers of modern dramas. It is equal to brush aside a mother if we neglect these dramas in the light of modernity. It is happy to note that the Government and a few artists are rendering Yeoman service to give life and vigour to musical plays.

These dramas gave more prominence to songs than acting. Those who had high pitch voice could come on the stage. Lending voice had no business there. The characters of king and Queen would be the dominant factors in the drama. So the hero of the drama is called by the name–Ayan Rajapart and the heroine by name Iyan Sthripart. Music and action would play a pivotal role in this kind of

drama. Comic characters would be inserted which might suitably blend with the dramatic performance.

Mostly Puranic stories would be enacted, So the stories would have been familiar to all. People could understand if the acting which could be enacted in any way. The success of the drama would depend on the excellentl performance of the acting and the high pitch of the voice. People would come from long distances and gather to witness it before the play would start. They would come with mats and other things. The drama would start 10°' clock in the night and prolong upto day break.

To awake through out the night they would bring ground nut, betal nut, beedi and seedai murukku (a food prepared in oil). It is said they would crush onion to their eyes to avoid sleep.

Isai Nadakam can be compared to the dramas played in the streets of Andhra. Even though the degree of artistic charm is lesser, the pleasure given to people would not decrease. The actor would first introduce himself by uttering the role he had to play. Kattiyankaran would do comic roles for some time. He would play hide and seek game behind the screen. After the game was over he would Indulge in frivolous activities.

Play back singer would sing with the actor again and again. Mathalam, Harmonium, Kanjeera were the musical instruments used. Make-up would be done using Aritharam Senthuram (Red powder) and charcoal. Beard and moustache would be pasted. Some time these would make the actor a frivolous element.

Some Musical plays would be acted continuously for days together. Harichandran, Bharatham, Ramayanam, Praha-

lathan are some of the dramas enacted for many nights. Some scenes would extend for a very long time. The argument betwren Valli and Murugan would go for an hour or even two. Forgetting the characters or their role of action the people could enjoy the argumentative talent of the actors. People would burn camphor and worship Muruga when he appeared in the scene of Kazukachalam. National songs would be sung in puranic dramas. Two actors sitting oppositeto each other would sig songs against each other in orderto attract people. Personality and power of acting were thethe things expected by the people.

Story selection and proper art would not be taken into account. People were ready to accept amazing things. They would pray for good people and await for destruction to the wicked. They would take part in the sufferings of good. No women could keep herself without weeping for the sorry fates of Chandramathi and Nallathangal. It can be understood that rural people had artistic charm and real stic feeling to enjoy dramatic scenes. Even though the scenes are make beliefs the folks take them for real happenings and partake in the sufferings and joys of the characters. The good are praised and the bad are cursed by the people.

Generally characters in one day dramas would wear the same type of garments and ornaments from the beginning to end. The artist who plays the role of the Queen would wear silk garments stitched with filigree. The other female characters would wear cotton garments. The ornaments are made of Gigina, Zinc plate, coral etc. The artists who play the character of rich girls, would wear garments folded at front side. This is called Papparakattu. They would put on Pichodakattu. This may be called Vazhaippu (plantain flower) Kondai. Servant maid characters would wear garments

having intervals from one fold to other (Santhukosuvam). This is called by the name 'Summakattu'. Characters can be identified by the audience by their dress, ornaments and other make ups. Long apron, crown made of card board would adorn the artist who plays the king's role and he would wear shoes pointing upwards and filigree-cloth. Comic artist would wear many colourful garments and a hat with kunjam.

Two types of kuttus are performed in South Arcot district. (Vadapangu and Thenpangu). These may called dramas of South and dramas of North. These may be compared with Vada modi and Thenmodi (folk Koothus) folk dramas performed at Batticola in Sri Lanka.

In South Arcot district the dramas of South enact stories from Ramayanam and the story of Harichandra. Dramas of North have stories from Mahabharatha. Some procedures are followed in both Kuttus. There are two Therukkuttus— Kattai Katti Aduthal and Kattamal Aduthal. Arm ornaments, medal adoring chest, ear ornaments and crown— are used in Kattaikatti Aduthal. These ornaments are made of drum stick tree. This is noted from the following song:

கண்ணால முருங்கைக் கட்டை
கண்ணாடி பளபளக்க......

Fighting and murderous scenes are found less in Theruk kuttu. War scenes are depicted by songs and they inculcate feelings in the audience as if real war is going on, on the stage.

Worship is done through Therukkuttu. Plays like Viradha Paruvam Meenashi Kalyanam and Sathiyavan Savithiri are performed for bringing rain for getting married and for children respectively. People conducted musical plays with great faith.

Foreign education found new pattern for the traditiona structure of Therukkuttu. Many scholars also tried to introduce new changes. It is understood of that people did not entertain the dramas without traditional pattern. Udayappa of Madurai, Pillamangalam Manimuthu Bagavathar are the custodians musical plays. Purasai Thampuram was also one of the custodians of such dramas. Now his student protects his artistic tradition. On behalf of the Tamil Nadu Government the Iyal, Isai, Nadaka Manram is giving real patronage to musical plays or Therukkuttu.

THE GREATNESS OF FOLK ARTS

Natural Characteristics

It is the natural propensity of folk arts to entice people by elequent exhibition of elemental feelings and swift transitions of mood. They are artistic materials which give a solace and consolation. Folk arts tend to blending of happiness of the audience and the artist. They can create things which are beyond the metaphysical world. They could brush aside sorrow and give pleasure. They have emerged without putting the artistic sense under any rules and regulations, They tend to project Godliness on the feelings of mankind.

They have become stupendous artistic creations in projecting the surging emotions of human beings with perfection. Inexplicable things in words could be given profound explanation through artistic creations. Abstract concepts are transformed by them into images by some arts which could be easily understood. They have potentiality to put sorrow to sleep and awake pleasure in mankind. They have natural tendency to generate interest and hold life better and prosperous.

From time immemorial they have propensity to project every stage in the development of mankind. They have served as a bridge connecting modernity and antiquity and have given pleasure to mankind. During festivals they give feast

to people and unite them after brushing aside enmity. Those who surrender to artistic feeling will not allow themselves to be engulfed by boiled up emotions.

Though aits and practice of arts differed from place to place there will not be any change in the establishment of artistic feeling. The cause is that they have emerged out of human feelings. The integration of human feelings can be understood through folk arts. It is natural that the blooming arts with the foundation of folk arts have been changed. There is no change in classifying them as arts on the foundation of occupation. We can understand through these occupational arts, the blending of human feelings.

Mode of expression of valour differed from place to place. Man's ambition to become a warriorfinds clear expression in folk-songs.

This wave of feeling has raised above in the sea of arts for valour. Even when man dances to drive away evil spirit, he wants to establish his individuality This type of forwardness has tended to stir up the spirit of art. It is necessary for such a spirit to be based on a competitive sense. If it becomes enmity it will lead to d trioration of the artist and the distruption of art. Arts should be refined by blending love and advancement of mankind. Arts for pleasure should not be the source of sorrow. Folk arts are still in existence as they have been the source of happiness.

Fruit of art

Unfruitful deeds are assuredly disturbed. The greatness of folk arts can be understood from their long existence. The fruit of art can be realised easily through the question. Why the arts have been performed? Mostly they are

performed during festival. Festivals give full of pleasure and consolation. So most of the arts are performed which tend to deriving pleasure from festivals. The prime thing of arts is to give pleasure. It is necessary for arts to give consolation and pleasure to man whose life is in the web of difficulties. Man gets consolation from arts which give more pleasureto him.

Bottled up feelings are disclosed through arts. Arts tend to emerge out feelings through rare talents. They are channels of human emotions in this situation. Hidden feelings which emerge out unintentionally pave the way for sorrow. Arts regulate them and utilize them for the cause of pleasure. So the audience and the artist get enlightened. Arts make way for good after brushing aside evils.

Pleasure which goes beyond the limit invites difficulties. He who is under the influence of liquor is not afraid of doing evil deeds. In this situation it is impossible to give him advice. So the liquor which gives pleasure is condemned by scholars. Artistic pleasure invites good advice. They establish perfection and morality. Folk arts will not go back in expounding knowledgeable concepts.

The source of many arts is religion. Religious feeling enrich mankind. They prevent evils and stir good, enrich love and prevent destruction. Realistic religious feeling should pave the way for pleasurable life and peace to mankind.

The goal of good religion should be to brush aside ups and downs between man and a man and unite humanity with love. Religion-based arts do not go dereliction of good. If they go they will loose their artistic elegance.

Folk arts clearly expound the culture of the country. They blend current events and tradional methods with time. Surprising unity can be found among all folk arts of the world if we delve deep into classical and first grade arts after winnowing mixed sections. These are conducive to ensconce the integration of mankind.

The day will not be far off when mankind would realise unity in appearance and comparative culture through the study of folklore and disband themselves from disorders and disruptions and ups and downs. People who delve deep into realisation conceive that folk arts would embrace mankind with maturity to lead the pleasurable life in integration born out of cemented love. Arts which ensconce individual cultural feelings should have the same feeling at the beginning.

Aid to classical arts

Folk art aid to many classical arts. These arts have undergone classical transformation from folk arts. Dramas have sprouted from ancient kuttus. It can be seen that dances have merged with dramas, and these are evidently seen in Kolam songs of Tanjore, Oyilattam songs of Kovai, classical Kavadi Chinthu songs by Annamalai Reddiar. Literatures and classical dramatic arts have sprouted from folk people's dramas - Pallu, Kuravanji, Nondi, Kuluvam and Therukkutttu.

Realistic feeling as we find in folk arts is reflected in classical arts too. Exhibition, structure and formation have changed. Rules and regulations have been put into force. As they are entertained by the civilized people it has got

world wide influence. From ancient days folk arts have been in pulsate to project realistic feelings to the world and have been enriched by the people leading simple life, Folk arts have been patronized by the families which have indulged in arts.

Artists who are specialists in their arts have given pleasure to people. Artistic service rendered by Kalaimamani Ohm Peria swamy of Madurai deserves appreciation. He has started a school of folk art where he is giving training to his students. The school is giving training in Kavadi, Karagam, Dummy horse show etc. College boys and girls are trained in the school. We can be happy to note that folk arts are properly encouraged by the Government, artists and scholars. Many useful things can be known from folk-arts.

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